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MUSICAL AMERICA

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LA BOHEME IN ENGLISH AND IN NEW DRESS

The re-creation of the characters and atmosphere of Paris' Bohemian quarter in the 1830s is achieved in new Metropolitan production

By RONALD EYER

THE Metropolitan Opera today is in a condition where it is possible to discuss its new productions in terms of degrees of excellence rather than degrees of ineptness and fiasco. This is a happy situation for one whose job it is to criticize, compare and evaluate. It makes possible the kind of "constructive criticism" that artists and their friends forever are harping on but that becomes futile and absurd in the presence of an utterly shoddy product.

The new La Bohème, restudied, re-staged and rendered into English, provides one of these happy occasions. We have before us a thoroughly professional production with artistic respectability, ideas as well as ideals, and intelligence. Staged by Joseph L. Mankiewicz, with décor and costumes by Rolf Gerard—both reputable men of the theatre—the new version was developed by going back to Henri Murger's novel, *La Vie de Bohème*, upon which Giacosa and Illica built their libretto for Puccini, and trying to re-create the characters, the milieu, the atmosphere of the Bohemian quarter of Paris, circa 1830.

Nostalgic Realism

This they have, in considerable measure, achieved. The costuming is not very different from what we have had before, but the settings have more feeling of the time and the place. The squalid garret of the young Bohemians, with an old wood stove for the realistic burning of Rodolfo's manuscript instead of a fireplace, is an attic room that anyone who has explored the Latin Quarter would recognize immediately. The Cafe Momus, a replica of one of those little wedge-shaped buildings at the intersection of two tiny streets, is authentic enough, even today, to induce nostalgia. The toll gate at the Barrier d'Enfer now is seen only—but very cleverly—as a shadow on a wall, and the run-down hotel with the barren wall extending into the background looks like something still to be encountered in the neighborhood of the Gare du Nord. Stylistically, the producers have sought to enhance the impact of the opera as a realistic melodrama, which was the only possible course to follow, and so far as the mounting and some of the action are concerned, they were successful.

All the problems of the action still have not been solved. The cavorting of the four men in their studio, while not so odoriferously hammy and cute

LA BOHEME

Opera in four acts by Giacomo Puccini. English text by Howard Dietz adapted from the Italian libretto by Giuseppe Giacosa and Luigi Illica. Conducted by Alberto Erede. Staged by Joseph L. Mankiewicz. Sets and costumes designed by Rolf Gerard. Presented by the Metropolitan Opera Association, Dec. 27, 1952, 2:00.

CAST:

Rodolfo	Richard Tucker
Marcello	Robert Merrill
Schaunard	Clifford Harvuot
Colline	Jerome Hines
Mimi	Nadine Conner
Musetta	Patrice Munsel
Benoit	Lawrence Davidson
Parpignol	Paul Franke
Alcindoro	Alessio De Paolis
A sergeant	Algerd Brazil

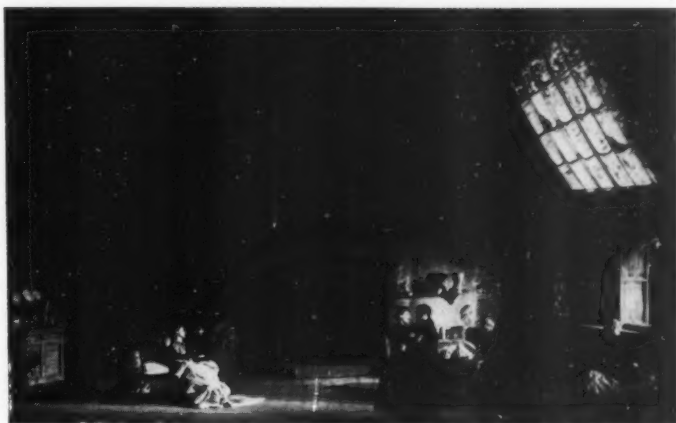
as it used to be, still was rather embarrassingly awkward (although the dueling episode in the last act was quite spontaneous and lifelike); and the placing of Musetta and Marcello back to back at the cafe tables, so that their heads actually touched, seemed to violate the sense of their frosty separation. Again, Musetta's pacing Marcello about the stage, the while she sings at him, destroyed illusion and took on the aspect of a familiar vaudeville turn.

On the other hand, permitting Mimi to die rather casually in a chair by the stove, instead of ostentatiously on an overupholstered bier, was an authentic and touching stroke of good theatre. The search for the key in the first act no longer was the hopelessly improbable farce that it always used to be.

In sum, the production is not radically different from older ones, but it represents a sadly needed refurbishment, a tightening up and polishing and a return to first principles. Taken together, these ministrations turn a tired old opera into a sparkling, almost-new one.

I now must say something about Howard Dietz's English libretto—a task I approach with trepidation. Mr. Dietz obviously had thought long and worked hard on his translation, and I shall be the last to give it less than a passing grade. The dilemma of the translator is many-pronged, especially when he is confronted with what can be called a modern opera like *La Bohème*. His work must be a constant compromise between four insistent elements—song, sense, poetry

(Continued on page 11)



Photograph by Sedge Le Blanc

The Paris garret designed by Rolf Gerard for Acts I and IV of the new La Bohème. In Act IV above, Rodolfo tries to comfort the dying Mimi (left)



Outside the Cafe Momus in Act II, Musetta is seen seated back-to-back with Marcello, who is in the company of his fellow Bohemians and Mimi



The toll gate at the Barrier d'Enfer in Act III is seen only as a shadow on the building at the right. Above Mimi bids farewell to Rodolfo

Impresario Honored at Israel Benefit



S. Hurok is congratulated by Ezio Pinza at the American Fund for Israel Institutions dinner-concert at which he was guest of honor. Looking on are Roberta Peters and Spyros P. Skouras. Mr. Hurok holds a silver Bible presented to him. On the table is a second gift, a copper plate

S. Hurok was guest of honor at the annual \$100-a-plate dinner-concert sponsored by the American Fund for Israel, the concert manager was pre-Astoria Hotel on Jan. 8. In recognition of his activities on behalf of the development of music and culture in Israel, the concert manager was presented with two gifts, a silver Bible, designed and printed in Israel in the tradition of ancient Hebrew art, and a copper plate mounted with the shield of the twelve tribes of Israel. Spyros P. Skouras, president of Twentieth Century-Fox Film Corporation, made the presentation.

The musical portion of the ceremonies included excerpts from Mozart's *Don Giovanni*, played by the Philadelphia Orchestra, under the direction of Leonard Bernstein, and sung by Roberta Peters, soprano; Jan Peerce, tenor; and Ezio Pinza, bass, with Robert Lawrence as narrator. The final trio from *Faust* was also sung. Portions of *Tonight We Sing*, a film biography of Mr. Hurok shortly to be released, were shown.

A capacity audience of 2,000 persons attended, and \$200,000 was realized towards the fund's current drive for \$1,934,000.

Metropolitan Opera Seeks \$1,500,000

In New 1953 Fund-Raising Campaign

A fund-raising campaign to produce \$1,500,000 for the Metropolitan Opera Association was announced on Jan. 3 by George A. Sloan, chairman of the board of directors. "With this fund," Mr. Sloan said, "we will be able to (1) effect certain structural improvements in the house—both backstage and in the auditorium, (2) meet operating needs in connection with the new production program inaugurated two years ago by the management, and (3) provide for engineering studies looking to a possible new site and new opera house."

Last summer, after a Federal Housing Authority decision forced the Metropolitan to cancel its plans for the acquisition of a new opera-house site at Columbus Circle, the board of directors decided to make essential improvements in the present building in order to provide for greater efficiency in operations and increased annual income. In speaking of the projected limited rehabilitation program, Mr. Sloan said, "The elimination of the present orchestra circle seats and a widening of the orchestra section so that all seats on the main floor of the auditorium will face the stage will mean more desirable seats for a greater number of people and increased potential box-office revenue for the Metropolitan Opera Association. Further improvements will be made in the balcony looking to greater comfort for the audience in that section. In addition, some critically needed improve-

ments will be effected backstage, particularly in the dressing rooms of artists, chorus, and ballet, and through the installation of a new and enlarged elevator to facilitate movement to and from dressing rooms, stage, and roof stage. . . . This rehabilitation job will be undertaken during the summer of 1953 and confined to such improvements that will make the house more comfortable, serviceable, and economical pending the time when the Metropolitan Opera Association will be able to build a new opera house. . . . Under the most favorable circumstances that could be anticipated. . . . we will be obliged to continue operations in the present house for a number of years. In the meantime, a part of the funds from the forthcoming campaign will be earmarked for engineering studies looking to a new site and a new home for the Metropolitan Opera."

Mr. Sloan said later that the building renovations would cost about \$400,000, that \$250,000 would be set aside for the engineering studies, and that the remainder of the hoped-for campaign funds (\$850,000) would be devoted to operating needs.

It is said that the main-floor seating alterations, which will increase its seating capacity from 1,028 to 1,192, will pay for itself in two years through the income provided by the 164 additional seats.

The forthcoming campaign is to be under the direction of Lauder Greenway, vice-chairman of the board of directors, and the fund headquarters will be located at 530 Fifth Avenue.

Highlights of the News

DOMESTIC:

¶ **Metropolitan Opera** presents new production of Puccini's *La Bohème*, with a new English translation by Howard Dietz, Dec. 27 (Page 3).

¶ A drive for \$1,500,000 for improvements in the opera house and refurbishment of the repertoire is launched by the **Metropolitan Opera**, Jan. 3 (Page 4).

¶ **New Friends of Music** concerts are devoted to works of Darius Milhaud, Dec. 14 (Page 8), and Igor Stravinsky, Dec. 21 (Page 16), in which the composers took part.

¶ Four ballets — Jerome Robbins' *Interplay*, George Balanchine's *Concertino* and *Harlequinade*, and Ruthanna Boris' *Kaleidoscope* — are added to the repertoire of the **New York City Ballet** in its continuing engagement at the New York City Center (Page 23).

FOREIGN:

¶ Reports from the **British Isles** comment on opera and concert performances in London, the Wexford Festival in Ireland, and opera in Dublin and Cardiff (Page 5).

¶ The new tonal language called **Musique Concrète**, now being developed in France, is discussed by Henry Barraud (Page 6).

¶ Spectacular productions, including a revival of the opera *L'Aiglon*, written jointly by Arthur Honegger and Jacques Ibert, are stressed during the fall season of the **Paris Opera** (Page 7).

Olin Downes Feted At Bohemians Dinner

The Bohemians honored Olin Downes, music critic for the New York Times, at its 46th annual dinner and concert held in the ballroom of the Hotel Plaza on Dec. 21. Vladimir Horowitz flew to New York from his concert tour on the West Coast to appear as soloist, and Laszlo Halasz staged and conducted a performance of Pergolesi's *La Serva Padrona*. Among the other artists who contributed their talents to the occasion was a group of twenty prominent violinists, who performed the last movement of Mendelssohn's *Concerto for Violin and the Ries Perpetuum Mobile* in unison, conducted by Herman Neuman, music director of WNYC, and assisted by Artur Balsam at the piano. Albert Spalding was the speaker.

The eighteenth-century opera included in its cast Dorothy MacNeil, Lawrence Davidson, and Charles Weidman. This was the same production that the director presented last February to open the Queen Catarina Coronaro opera house at the Ringling Museum in Sarasota, Fla. Eugene Berman's scenery and costumes, made for the former celebration, were lent through the courtesy of A. Everett Austen, director of the museum.

The organization of New York musicians was founded in 1907. Directing its attentions to needy professional artists in 1914, the club established the Musicians' Foundation Fund, to which the proceeds from the dinner honoring Mr. Downes will be given.

Orchestra League Sponsors Area Meeting

The first meeting of community symphony orchestras of Greater New York under the auspices of the American Symphony Orchestra League was held in Steinway Hall on Dec. 18. Representatives of the New York Philharmonic-Symphony played host to individual and organization mem-

bers of the league and to representatives of non-member orchestras in the New York area. The purpose of the meeting was to review the work and problems of the orchestras and to consider the advisability of area-planning and of co-operative work among members.

Orchestra Managers Meet in New York

The annual midwinter meeting of the National Orchestra Managers Association was scheduled to take place in New York on Jan. 14. Arthur Judson and Bruno Zirato, managers of the New York Philharmonic-Symphony Society, were hosts on behalf of the society at a luncheon.

Managers who attended the all-day session were Leslie C. White, Atlanta Symphony; John Woolford, Baltimore Symphony; George E. Judd, Boston Symphony; Ralph Black, Buffalo Philharmonic; George Kuyper, Chicago Symphony; Craig Hutchinson, Cincinnati Symphony; Carl Vosburgh, Cleveland Orchestra; Howard Harrington, Detroit Symphony; Tom Johnson, Houston Symphony; Arthur Gaines, Minneapolis Symphony; William Martin, Pittsburgh Symphony; Arthur Sec, Rochester Philharmonic; William Zalken, St. Louis Symphony; and Jack Elton, Toronto Symphony.

The National Orchestra Managers Association represents 31 major orchestras, the definition of a "major orchestra" being one with an annual budget of more than \$100,000.

Florida Orchestra Opens Season in Bradenton

SARASOTA, FLA.—The Florida West Coast Symphony presented the first of six concerts scheduled for this season in Bradenton on Dec. 19. The program was repeated on the following day in Sarasota. Two additional programs, with repeat performances, are planned for February and March.

Opera in London and a Late Irish Festival

By EDWARD LOCKSPEISER

London

DESPITE the fact that material-ly opera in England seems to be in a parlous state—it was inevitable that sooner or later the modest subsidy that Covent Garden receives from the Arts Council should be found inadequate—there are aspects of operatic life in England that are as enterprising and as flourishing as ever. The British musical public is confident that somehow or other a way out will be found from the present material impasse, one sign being that the costly annual performances of Wagner's Ring cycle have temporarily been abandoned. Requiring less ambitious resources, Bellini's *Norma* returned to the Covent Garden repertory for the first time since the title role was sung by Rosa Ponselle here in 1930. The opera made a most imposing impression, largely due to the magnificent singing of Maria Callas in the title role and of Ebe Stignani who took the part of Adalgisa. Without reaching absolute perfection of vocal technique, Maria Callas' singing of the title role revived the grand traditions of Covent Garden, particularly by reason of the lustre of her tone quality in the high register. Ebe Stignani similarly distinguished herself in the part of Adalgisa.

In *A Masked Ball*, with which the Covent Garden season had opened, the interesting feature was the new translation made by Edward Dent, which took the action back to the court of Gustav III of Sweden. This production resembled one that had recently been given in Sweden and was remarkable for introducing to Covent Garden the young English conductor John Pritchard.

In Puccini's *Turandot*, Gertrud Grob-Prandl made a brilliant impression in the title role, with Sir John Barbirolli conducting. The production of Puccini's *La Bohème*, however, was less successful. Veronica Dunne's Mimi was pleasant, but the soprano's voice was hardly big enough for the theatre. Kathryn Harvey, the new Musetta, sang with much warmth, though her acting was somewhat exaggerated. Jess Walters and Geraint Evans were both in splendid form as two of the Bohemians. In *Rigoletto*, Paolo Silveri was welcomed in the title role.

Dobrowen Conducts Mozart

A newcomer to Covent Garden, Isay Dobrowen conducted Mozart's *The Marriage of Figaro*, a seemingly strange choice for this conductor, whose reputation is based on his performances of Russian music. Nevertheless, he provided a stylish performance, taut in rhythm and refined in detail. Mr. Walters gave a fine characterization of the Count, and Sylvia Fisher was a graceful Countess. Adele Leigh made the part of Susanna a model of subtlety and delicacy.

Another Mozart production, that of *The Magic Flute*, was conducted by John Pritchard, who drew some highly expressive playing from the orchestra. The new Queen of the Night, Valerie Bak, a German soprano who had sung the part at the Edinburgh Festival, did full justice to the exacting technical difficulties. The scenery by Oliver Messel was considered to be especially successful and appropriate.

At Sadler's Wells, Saint-Saëns' *Samson and Delilah*, once a stock opera, but now almost relegated to oblivion, was revived, without convincing even the most ardent enthusiasts



Maria Callas as Norma and Giacomo Vaghi as Oroveso in the production of Bellini's *Norma* given at Covent Garden during the London autumn season

Edward Lockspeiser reports on opera in London, Cecil Smith on the Wexford Festival, opera in Dublin and Cardiff, and concerts in London

By CECIL SMITH

VARIED—and often rewarding—as the London autumn musical season has been, some of my most diverting experiences have occurred elsewhere. One day, for example, I ran out to Bristol to hear Gracie Fields in the first of a series of concert appearances; but this, I should think, cannot be of great interest to MUSICAL AMERICA readers.

More to the point, in these pages, was my visit to the Wexford Festival, which occurred in late October and early November, long after other festivals had bitten the dust. Wexford is a little town in the southeastern corner of Ireland, a few miles from the Rosslare Harbour end of the train-and-boat route from London to the part of Erie that is dominated by Cork and Waterford rather than by Dublin. The historic influences upon Wexford have been mainly continental. Its winding, hilly streets are shut in by stuccoed houses and shops that look more French (though, oddly enough, not literally Norman) than British or hill-country Irish. Its chief hostelry, White's Hotel, was infinitely too small to cater to the influx of festival visitors, even though they numbered in the dozens rather than the hundreds; and its ceilings were low enough to keep a six-foot-two guest in a constant question-mark posture.

In the tiny (200-seat) Theatre Royal, a Georgian auditorium slicked up to serve as a cinema, four performances of Donizetti's *L'Elisir d'Amore* were given. The principals

were all Italian except the Gianetta, Dublin-born Patricia O'Keeffe. The best-known of them was Cristiano Dallamangas (to be heard on divers Cetra-Soria records), whose Dr. Dulcamara was assured but not very funny. Gino Vanelli, a worthy hack, did the usual swaggering in the part of Sergeant Belcore. The most artistic performance was given by the young tenor Nicola Monti, whose Nemorino had oceans of style, but almost no volume. The Adina, Elvira Ramella, was a commonplace Italian soprano who had not studied singing arduously enough. The opera was directed with exceptional taste and skill by Peter Ebert, son of Carl Ebert of Glyndebourne-Edinburgh-Los Angeles fame. The Radio Eirann Light Orchestra did its baffled best with the orchestra score, and Dermot O'Hara, who conducted, struggled with some success to understand the habits of Italian singers.

The Wexford Festival also gave me an opportunity to hear the Radio Eirann Symphony, which provides Dublin with its chief series of orchestral concerts and also serves as Eire's main radio orchestra. It has not yet reached the level of such American orchestras as those in Baltimore, San Antonio, or Kansas City. But from the Yugoslavian conductor Milan Horvat it was obviously receiving good training, and his interpretations of Beethoven's Third Leonore Overture and Dvorak's New World Symphony were musically sound. Unhappily the ministry in charge of the state radio has not yet seen fit to give the orchestra a permanent conductor. When I heard Mr. Horvat he was nearing the end of a three-month term and was to be supplanted by a shifting series of guests.

Festival Is a Symptom

It would be an exaggeration to claim that Ireland is in the midst of a great musical awakening. But the Wexford Festival, of which the novelist Sir Compton Mackenzie is president (apparently because he owns an island nearby), is a straw in the wind; modest though it is, its very existence reveals some impulse to put the Irish on an equal footing with other Europeans in the matter of festival activities.

Dublin, a city in which history has been made on the legitimate stage by the Abbey Theatre and the Gate Theatre, now has considerable aspirations in the field of opera. There are two companies. The Dublin Operatic Society—said to be the inferior one—I heard in a performance of Gounod's *Faust*. Despite the aid of Marion Lowe, of the Sadler's Wells Opera, as Marguerite and of the experienced bass Andrew Macpherson as Faust, the whole affair was decidedly high-schoolish. A fortnight hence I shall have a chance to sample the more professional Dublin Grand Opera Society in productions of Verdi's *Il Trovatore* and Puccini's *Tosca*. In the latter opera Maria Kinasiewicz, who sings the part at Covent Garden, will be the *Tosca*, and Frans Vroons, of the Netherlands Opera (erstwhile of the New York City Opera Company), the Cavaradossi. Other operas billed in the Dublin Grand Opera Society's three-week Christmas season are *Faust*, Rossini's *Il Barbiere di Siviglia*, Mascagni's *L'Amico Fritz*, and Bizet's *Carmen*.

Wales, like Ireland, is also becoming concerned about opera. In the spring of 1951 I went to Cardiff to

(Continued on page 21)

(Continued on page 33)

Musique Concrete...

By HENRY BARRAUD

NOTHING is more difficult to define with some precision than the limits of music. First, what exactly is the raw material of music? How does musical sound differ from mere noise, and at what point does noise assume the specific characteristics that make it musical sound? Sound, of itself, has no musical value unless it is delimited by silence, i.e., organized as to time into longer or shorter durations and as to space, as well, in an infinite variety of tones. When does the organization of musical values and silences, which we call rhythm, become musically significant?

It is remarkable to see with what facility the great composers, each working in their own universe of sound, have concluded that the efforts of other great composers are, purely and simply, not within the realm of music. Schumann, for example, admired the music of Chopin, yet did not hesitate to say of one of his works: "That is no longer music." During the first World War, Debussy wrote with regard to Stravinsky's *Le Sacre du Printemps*, "you know how much I admire Petrouchka, but the *Sacre* disturbs me; it seems to me that Stravinsky is trying to make music out of what is not music, in the same way that the Germans, it seems, claim to make beefsteak out of sawdust." Today, many musicians view with even greater distress the attempts at musical structuralization made by Pierre Boulez and deplore the fact that such exceptional talents should be engaged in an enterprise devoted to the demolition of all musical values (or, at least, those values that up to now have been recognized as musical values).

New Language of Boulez

In the same view, the new tonal language that Boulez is promoting is a simple negation of all the canons of contemporary musical practice. Nevertheless, this audacious engineer (the term suits him as well as that of musician) works with twelve tones, the instruments of the orchestra (although most often used in registers that render them unrecognizable), and even the human voice. He also uses ruled paper and the *solfege* that he learned at the Conservatory. There is in Boulez's method a traditionalism from which the inventor of *musique concrète*, Pierre Schaeffer, has deliberately disenfranchised himself.

Concrete music is a new art that has developed rapidly in France during the past four years. The French traveler is bombarded with questions on this subject in whatever European city he may be. Before saying what concrete music is, however, I must say what it is not. It is not an outgrowth of the invention of electronic musical instruments (ondes Martinot, ondioline, etc.). It is a new technique in musical composition that explores new possibilities in the use of sound, fabricated in a most ingenious manner from any natural source capable of producing sound or noise of any kind. All notions upon which our concept of music are founded are abolished. No previous experience can guide the ear in this new world of sound. The electronic instruments invented in the last 25 years do not differ substantially from traditional

A new technique, in which sounds unlike any others in music of the past are used in wholly different rhythms and polyphonic combinations

orchestral instruments either in range or variety of timbre. The sounds employed by concrete music are of another domain. They have tonal values incomparable to any others in music of the past and lend themselves to entirely different rhythms and polyphonic combinations.

What machination of the human brain might give rise to such research, and what sort of person is he who would undertake it? Pierre Schaeffer is a scientist, an engineer graduated from the Ecole Polytechnique, thus essentially a mathematician, a dealer in abstract ideas. (Let me point out that he is not now a musician in the professional sense of the word, but that he has lived since his childhood in a musical environment, one of his parents having been a violinist, the other, a singer.)

Schaeffer's research is grounded in the need for a mode of expression. Music attracts him, but he is not a master of the material with which he works. The idea occurred to him to write a symphony of noises, and in the course of his experiments with the wood blocks, gongs, bicycle horns, organ pipes, etc., that he collected, he made one discovery. The vibrations set up by a bell after it has been struck produce a sound not unlike that of a clarinet. He repeated the experiment with other percussive instruments, using tape and disc recording apparatus. The result was always the same. Isolated from the actual attack producing the sound, the characteristic sound of an instrument was in effect different. He then compensated for the decline in the intensity of the sound produced with a potentiometer and, recording the result, obtained a continuous sound. He could also change the pitch by varying the speed of the tape or record.

Montage of Noises

At this point in his research, Schaeffer temporarily abandoned his experiments with musical instruments. He took a sound truck belonging to the Radiodiffusion Française and went to the Gare Batignolles to put on tape the noises of locomotives in action. Back at his studio, he effected a montage of these noises, describing it as follows:

"Eight measures of starting. Accelerando for solo locomotive, joined later by a tutti of cars. Rhythms. There are many beautiful rhythms that must be put in counter-point. Valve cadence. Da capo and repeat of the above, *con furore*. Crescendo.

Counter-rhythms. Result: I have succeeded in isolating a rhythm and opposing it with the same rhythm in a different tonal color. This rhythm can very well remain constant. The suggestion of a train can be eliminated through repetition, and the rhythm will achieve a sort of identity of its own. I thus obtain material, justifiably musical material, that can be organized into a musical composition."

Whether it is a matter, then, of the sound of a bell being isolated from the percussive attack producing the sound or a rhythmic unit taken from the noise of a train, this method of basing a musical composition on fragmentary sounds, existing concretely, characterizes what Schaeffer has labeled concrete music. The engineer can multiply these fragments of "concrete" sounds on a recording in numerous ways and, by means of equally numerous electrical or mechanical manipulations, can alter pitch from extreme bass to extreme treble, enrich with artificial resonances, change timbres, and establish counter-motion of any sort. By playing four different recordings simultaneously, there emerges, for better or for worse, an ensemble effect that reminds one of primitive music and African drums.

Sound "Mixed, Stirred"

The raw materials of concrete music may be selected from a limitless number of sounds (jelly bottles rolling on a table; an American harmonica; a Balinese orchestra, alternating with the piercing voice of Sacha Guitry; extracts from a discarded recording, marred by the coughs of an engineer; etc.), and they can be mixed and stirred so that in the finished product they are no longer, by themselves, distinguishable. Schaeffer proved that he could handle these raw materials in accordance with the tenets of traditional musical composition, but he could find no way of making one section of an extended work the logical extension or development of another. He could see no way of achieving the progression of musical thought expressed in ordinary music through harmonic or melodic continuity. He was unable to free himself from the discontinuous nature of his music, involved in the repetition of identical material, or to overcome the inefficiencies inherent in recordings.

In composing a work for fourteen instruments, he treated each instrumental line according to the processes developed in previous experiments,

electrical and mechanical enlargements, transpositions, reversals, etc., and attempted a synthesis by means of a montage. The result was not especially surprising to the ear nor considerably removed from works being written at the time by young Parisian composers working with the twelve-tone row. Those who expected Schaeffer's research to produce a work that would represent a complete break with that system were disappointed.

Schaeffer was also disappointed with the *Suite à 14 instruments* and began work on the *Symphonie pour un homme seul*, a work that utilizes noises from the organic and living. "The individual will find his symphony with him. He possesses more than the twelve-note scale of the trained voice. He cries, he whistles, he walks, he strikes with his fist, he laughs, he roars; his heart beats, his breath quickens, he makes signs and is answered by signs." Such was Schaeffer's conception of the primary matter for a symphony for one man. He classified the sounds he was to use in this work as (1) sounds interior to man: breath, vocal noises, cries, humming noises, whistles; and (2) sounds exterior to man: steps, the slamming of doors and other various percussive noises, instrumental sounds, including the prepared piano.

Symphony of a Man

The *Symphonie pour un homme seul* is an attempt to humanize concrete music and endeavors to achieve the effect of a progression from noise to music. The sigh and some isolated notes of a woman's laugh are used to great effect in the section entitled *L'Erotica*. In *L'Apostrophe* the voices are confused in a sort of tragic tension, striving to pronounce an intelligible word. The final section, *Strette*, combines material from the other sections (a rhythmic pattern taken from a man's walk recurs like a leit-motif), and is brought to a final climax with a prolonged, and almost intolerable, stridency. The work was given for the first time in public in July, 1950, and the reactions of the critics were mixed. The day following the concert, the critic for *Combat* wrote, "This performance proved that the public, even if unprepared for it, can sustain the shock of this strange music. Concrete music is ready to leave the laboratory. It is time that musicians bring it out." The conservative *Figaro* said more wisely that "if it is not the birth of a new art we are witnessing, it is at least the birth of a method that has predictable applications in the future". One critic, however, cited a Chinese proverb: "What makes noise is of no good; what is of good makes no noise."

"I am dissatisfied with the lack of harmony in concrete music, also its inhumanity," Schaeffer writes. "I am looking for an *épreuve de force*. Orpheus has always represented the triumph of the human lyre, man's power over Hell." He decided to write an opera based on this eternal theme.

The premiere of *Orphée* was given at the Théâtre de l'Empire on July 20, 1951. The first part of the program was devoted to a performance of the *Symphonie pour un homme seul*, (Continued on page 34)

L'AIGLON

among revivals at

PARIS OPERA

By EDMUND PENDLETON

THE revival of Wagner's *Master-singers* with a re-shuffled cast and grandiose display; the revival of *L'Aiglon*, opera in five acts composed jointly in 1937 by Jacques Ibert and Arthur Honegger on a libretto taken from Edmond Rostand's play; and the continued unparalleled popularity of Rameau's *Indes Galantes* are the Paris Opera's chief claims to respect—if not fame—this season so far. Director Maurice Lehmann has evidently preferred to employ his talents as an organizer of the spectacular, rather than risk producing new works. If he has not, as yet, offered much encouragement to composers, he has succeeded brilliantly in bringing into the opera house a vast new public. His policy seems to be: a strong appeal to the eye in the hope that the ear will be educated and a habit of opera-going be formed.

For the final scene of the *Master-singers*, the opera's already large chorus was doubled in size. The stage management of the crowds and the parade of tradesmen achieved a certain grandeur. The role of Hans Sachs was sung with simplicity and nobility by Georges Vaillant, a new member of the troupe whose voice is warm and whose style is distinguished. Roger Bourdin, as Beckmesser, displayed unusual gifts as an actor in addition to his recognized ability as a singer. Geori Boué as Eva, Raoul Jobin musically perfect as Walther, Xavier Depraz as Pogner, richly colored costuming, and an orchestra playing warmly and attentively under the fervent direction of Georges Sebastian brought the performance to a high degree of excellence.

The traditional style of what is called "opéra populaire" in France, calls for a romantic, historical subject, spectacular display, brilliant tableaux both visual and auditive, and eloquent, highly colored musical discourse. Of such are *Antar* (Dupont), *Bolivar* (Milhaud), and *L'Aiglon*.

Jointly-Composed Opera

The two composers of the last named work succeeded in accomplishing what they set out to do—Ibert taking the first and last acts, Honegger the three others and incorporating a symphonic piece by Ibert in the ballet of the third act. Heroic, emotive, and tuned to the effusive style of Rostand, the musical score paints the successive scenes effectively. It is not here, however, that one would seek what is most significant in the work of Honegger, nor in that of Ibert.

Geori Boué in the title role, Roger Bourdin, Huc Santana, Jean

Giraudeau, Christiane Castelli and Liliane Berton were the principal members of the cast. André Cluytens conducted.

Michel-Maurice Levy, famous in the 1930's as a musical humorist who, under the name of Betove, impersonated various composers' styles at the piano, composed a serious opera, *Dolores*, after Blasco Ibanez, which had been accepted by the Opéra-Comique twenty years ago. But not until this Fall was the first performance given. Aged and wrinkled before its birth, *Dolores* sees the light of day when the popularity of its creator has become something of the past. Musically it offers nothing but resemblances and the absence of a style. One would think it were a ransom for so much imitative fun-making. In spite of the loyal efforts of a capable cast the production failed utterly.

Concert Contest

Possessing some of the attractions of a horse race and a beauty contest, the first "referendum" concert of the season was given by the Padeloup Orchestra in the Empire Theatre. A relatively large attendance revealed the public's interest in this sort of competition—interest which is undoubtedly heightened by the power of the vote placed in each listener's hand.

The fifteen members of the jury, among whom were some of France's most noted composers, and the thousand-odd public voters were not in agreement as to which composition should be pronounced the winner. The jury unanimously selected the Symphony No. 1 by Charles Brown and gave second place to a piano concerto by Marie-Vera Maixandau. The public preferred the concerto by a majority of 450 votes and allotted second place to Mr. Brown's symphony. Ivan Devries' *Aria*, Francis Casadesus's *Petite Symphonie*, and Yves Brodin's *Complainte du Mal Aimé* were voted third, fourth and fifth respectively.

Charles Brown, violinist, formerly a member of the Lamoureux Orchestra, now director of the Bourges Conservatory of Music, has poured a good deal of agreeable and gracious music into the symphonic form. Bright conversation among clarinet, oboe and flute, is taken up and commented upon by the violins; a plucked string parenthesis and trumpet punctuation render the discourse entertaining. Well written but nowise revolutionary, the symphony was the most mature work on the program.

Mlle. Maixandau's Concerto (Jacqueline Schweitzer at the keyboard) opens with a dramatic but verbose Allegro. A more poetical slow move-



Photo-Lipsnitski
Roger Bourdin as Metternich, Geori Boué as L'Aiglon, and Huc Santana as Flambeau in the Paris Opera's revival of Honegger's and Ibert's *L'Aiglon*

ment exhibits a garland of pianistic figures against expressive orchestral matter, notably a lamentation played on the viola. The third and last movement is rather violent and harsh, but rhythmical and short. Mr. Brodin's *Complainte* took one back to the gay and romantic 1890's. Garbed in Wagnerian orchestration, perfumed with Duparc-ish ecstasy, and sporting a rhythmical figure from Debussy's *Sirènes*, the *Complainte* sighs its way, molto espressivo, into the hearts of our grandmothers who, unfortunately, are no longer here to appreciate it. Heard sixty years ago it might well have been a success; the present generation of non-sentimental researchers, however, could not refrain from bursting into expressions of indignation or humour much to the discomfort of soloist Roger Bourdin and conductor Albert Wolff until specific applause for the performers were bestowed.

German Conductors Appear

Berlin and Bavaria were characterized each in its way by the appearances of Ferenc Fricsay at the head of the Lamoureux Orchestra, and Karl Munchinger leading his Stuttgart Chamber Orchestra in a Bach

program at the Champs-Élysées Theatre. Mr. Fricsay possesses an uncanny baton technique; if nothing escapes him, he allows, on the other hand, little initiative to the players. His interpretation of Beethoven's Ninth Symphony was, in many ways, exemplary, yet his subdivision of the beat at the beginning of the Adagio rendered it impossible for the bassoonists and clarinetists to play their lines poetically.

Mr. Munchinger seems to draw the maximum from his instrumentalists through persuasion and gentleness, yet not the slightest failing was perceptible during his performance.

Josef Krips won enthusiastic response from a well filled Salle Pleyel when he led the Lamoureux forces through a program of Mozart, Schubert, Richard Strauss and Wagner. Heading the Conservatory Orchestra, Ataulfo Argenta presented Mendelssohn's Scotch Symphony and Turina's Three Fantastic Dances with elegance and imagination, and ably accompanied the sportive Jeanne-Marie Darré in Tchaikovsky's piano concerto.

Maurice Le Roux, winner of a first prize in conducting at the Paris Conservatory, made a successful debut with the Conservatory Orchestra

(Continued on page 32)



Sabine Weiss
Ethel Semser, soprano; Edmund Pendleton, conductor; and Bruce Prince-Joseph, harpsichordist, share a joke during the intermission of a concert at the Salle Pleyel in Paris, when Handel's *Messiah*, in the original version, was given by the Société des Concerts du Conservatoire

Orchestras in New York

Milhaud Program Conducted by Composer

The Milhaud program offered by the New Friends of Music in Town Hall on Dec. 14 was well balanced and representative of many periods in his development. Having been exposed to his gigantic and turgid opera, Christopher Columbus, only a few weeks ago, I was happy to be reminded that Milhaud can write lyric and quiet music, such as the String Quartet No. 16, and the Cantate de l'Enfant et de la Mère.

Milhaud composed the sixteenth of his eighteen string quartets in 1950, to celebrate his 25th wedding anniversary, dedicating the work to his wife, Madeleine. Like Wagner's Siegfried Idyll, it is intimate music that has universal appeal. The harmonies are exquisite, the writing pure and unforced, and the scoring especially imaginative, with marvelous use of harmonics. The Fine Arts Quartet played it expressively.

The Cantate de l'Enfant et de la Mère was composed in 1938. Milhaud remarks in his autobiography that he wished "to celebrate together the twentieth birthday of the Pro Arte concerts in Brussels and the concerts run by Elizabeth Sprague Coolidge. . . . In homage to them I composed a cantata in which I hoped to group together all our friends in a kind of Franco-Belgian family party. I chose poems by a young Belgian poet, Maurice Carême, taken from his delightful volume called Mère. In order that all our little band of friends might take part in this work, I wrote it for rhythmic recitation (so that Madeleine could join in too), piano (for Collier), and quartet (for the faithful Pro Arte)." At this per-

formance Milhaud conducted and Mme. Milhaud was the reciter. Michael Field played the piano part and the Fine Arts Quartet the string parts. Carême's poems express a child's adoration and memories of his mother, and they include a berceuse that inspired Milhaud to some of the loveliest music he has ever written. The whole work is a little masterpiece, and it was eloquently performed.

The program also contained Les Songes, a two-piano arrangement of music from a ballet written in 1933, and the popular suite, Scaramouche, both performed in well-groomed fashion by Vera Appleton and Michael Field. Robert Courte was soloist in the tiresome Concertino d'Été, for viola and orchestra, with Milhaud conducting the Philharmonic Chamber Ensemble. The capsule Third Symphony for Seven Instruments, of 1921, was witty and interesting, for all its brevity. No one could have left this concert without realizing that Milhaud was a master in little things as well as in great.

—R. S.

Morini Is Heard in Brahms Concerto

New York Philharmonic-Symphony. George Szell, conductor. Erica Morini, violinist. Carnegie Hall, Dec. 14:

Overture to Prometheus. . . . Beethoven
Symphony No. 8 (Unfinished). . . . Schubert
Violin Concerto. . . . Brahms
Academic Festival Overture. . . . Brahms

Miss Morini, the soloist with the orchestra in this Sunday afternoon program, made her way through the Brahms concerto with consummate ease and grace. She played in the grand manner, capturing the atten-

tions of the audience with a striking personal style and technical flair that are virtually unparalleled today. This is not to say that it was all show and no soul. Miss Morini graced every phrase of the adagio movement with such measure of emotional animation and thoughtful incentive as to make of it a thoroughly meaningful whole. Conductor and orchestra co-operated to produce a performance of great eloquence.

The Beethoven and Schubert pieces on the program were given refined and sensitive readings under the direction of Mr. Szell, who has proven that he can win appropriate sounds from the orchestra at appropriate times. He had to pull hard in the Academic Festival Overture but got the desired results in a brilliant and energetic performance that never suffered from lack of control.

In the concert given on the previous evening, Brahms's Symphony No. 3 was played in place of the Beethoven and Schubert works.

—C. B.

Little Orchestra Society Repeats Berlioz Work

Last season Thomas Scherman with the Little Orchestra Society presented Berlioz' L'Enfance du Christ with the marked success that usually seems to have greeted the work ever since its premiere in 1854. When it was repeated this season, on Dec. 15, in Carnegie Hall instead of Town Hall, another enthusiastic audience was on hand to enjoy it. In view of these circumstances, it is difficult to understand why L'Enfance du Christ is so seldom performed in its complete form. One occasionally hears La Fuite en Egypte, or parts of it, but the oratorio as a whole is unfamiliar to the music public of today.

The spirit of this performance was eloquent. Mr. Scherman conducted the music with affection; the Choral Art Society, of which William Jonson is director, sang with beautiful tone



Darius Milhaud



Erica Morini

quality and well-nigh faultless balance; and the soloists were excellent. Mary Davenport sang the part of La Sainte Marie; Leopold Simoneau, Le Récitant, and Un Centurion; Martial Singher, Le Saint Joseph, and Hérode; and Donald Gramm, Polydorus, and Le Père de Famille.

—R. S.

Szell Conducts Salome Excerpts

New York Philharmonic-Symphony. George Szell conducting. Astrid Varnay, soprano; Blanche Thebom, mezzo-soprano; Set Svanholm, tenor. Carnegie Hall, Dec. 18:

Overture to The Magic Flute; Symphony No. 41, C major, K. 551 (Jupiter). . . . Mozart
Dance of the Seven Veils and closing scene from Salome. . . . Strauss

Those who remembered George Szell's hair-raising interpretation of Richard Strauss's Salome from the days when he used to conduct it at the Metropolitan Opera knew what to expect from this concert, and they were not disappointed. The color, the frenzy, the stunning sonorous power, and the absolute mastery of every technical detail of the intricate score were all there. Concert performances of modern operas are always fascinating because they bring out a

(Continued on page 16)

Recitals in New York

St. Cecilia Chorus Plaza Hotel, Dec. 16

Hugh Ross directed the St. Cecilia Chorus in its annual Christmas concert. The ensemble of women was assisted by instrumentalists from the Manhattan School of Music in a program that included the first performance of Domingo Santa Cruz's Cantares de Pascua, a set of songs. Hans Huber's Six Songs for Women's Chorus were given what was believed to be their first performances in this country.

—N. P.

Leonard Pennario, Pianist Carnegie Hall, Dec. 16

Leonard Pennario's phenomenal digital dexterity made for scintillating performances of Liszt's Mephisto Waltz, Ravel's Scarbo, and — among the encores — Debussy's Feux d'Artifice. The latter, subtly shaded and deftly pedaled, was strikingly effective and colorful. Beauty of tone and a poetic and imaginative conception marked the Chopin Barcarolle and the Nocturne, Op. 15, No. 2. These qualities, too, made for fine and sensitive playing in Bartok's tender and wistful Soir à la Campagne and the capricious Portrait d'une jeune fille.

The persuasive singing tone and the kindling warmth with which Mr. Pennario invested the Adagio of the Bach-Busoni Toccata, Adagio and Fugue made this opening work in his recital one of the evening's best. By a slight and judicious overpedaling, in the climaxes of the Toccata and the Fugue, he achieved some fine approxi-

mations of organ reverberations echoing around the nave of a large and resonant church.

Beethoven's Sonata, Op. 109, was also among the works presented in Mr. Pennario's first Carnegie Hall recital in two years.

—R. K.

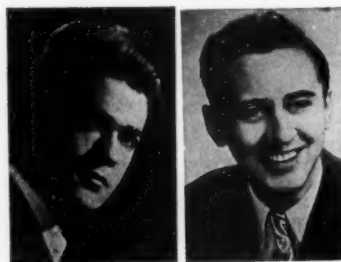
Harpsichord Quartet Carnegie Recital Hall, Dec. 16

In the third of the four concerts it is playing in New York this season, the Harpsichord Quartet presented a vocal soloist, Hugues Cuénod, who sang Bach's Cantata No. 189, Meine Seele, and a group of seventeenth-century English songs. Sylvia Marlowe, the leader of the ensemble, was soloist in Falla's Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin, and Cello, and she also played Couperin's Passacaille and Les Folies Françaises. She and Bernard Greenhouse, cellist, collaborated in a performance of Bach's Sonata No. 1 in G major. The quartet opened the program with Purcell's Golden Sonata. Isadore Cohen, violinist, and Wallace Shapiro, clarinetist, were the assisting artists in the rarely-played Falla work.

—N. P.

Aspen Benefit Concert Town Hall, Dec. 16

First New York performances of works by Darius Milhaud and Leos Janacek, and the presence of a distinguished company of artists, many of them on the faculty of the Aspen In-



Charles Rosen



Leonard Pennario

stitute of Music at Aspen, Colo., made this benefit concert for the scholarship fund a gala event. Milhaud's setting of Les Amours de Ronsard, for quartet of voices and chamber ensemble is one of his memorable works. The themes are graceful, the harmonies charming and typically astringent, and the whole work breathes an ardor and playfulness that are irresistible. The vocal soloists were Anne Bollinger, soprano; Herta Glaz, mezzo-soprano; Leslie Chabay, tenor; and Mack Harrell, baritone. They sounded well, but I could scarcely distinguish a word of the delightful Ronsard poems. The capable instrumental ensemble was made up of Szymon Goldberg, violin; Beatrice Brown, viola; Nikolai Graudan, cello; Stuart Sankey, double bass; Frederick Wilkins, flute; Sigurd Bockman, clarinet; Loren Glickman, bassoon; and John Barrows, French horn.

Janacek's Suite for Piano, In the Mist, lived up to its title quite literally. It is a spotty work, with passages of almost embarrassingly trite and thin writing alternating with fussy rousings and runs. One could scarcely recognize the composer of the beautiful woodwind sextet, Mladi, or of

the superb Sinfonietta for orchestra in this faded music. Rudolf Firkusny played it with complete conviction and imagination, doing everything he could for it.

The concert opened with a performance of Mozart's Piano Trio in B flat major, K. 502, by Joanna Graudan, pianist; Mr. Goldberg; and Mr. Graudan that was thoroughly pedestrian except for Mr. Goldberg's sensitive playing. The interpretation of Bela Bartok's Contrasts, for violin, clarinet, and piano, by Roman Totenberg, Reginald Kell, and Brooks Smith, on the other hand, was electrifying. Commissioned by Benny Goodman, this work is a stunning showpiece as well as a fascinating study in Hungarian rhythms and completely original color harmonies.

Brahms's Liebeslieder Waltzes, Op. 52, were performed by a quartet made up of Miss Bollinger, Miss Glaz, Mr. Chabay, and Martial Singher, with Joseph Rosenstock and Mr. Smith at the two pianos. Miss Bollinger sang flat several times, and the performance showed signs of insufficient rehearsal, but it did capture the sentimental appeal of Brahms's melodious settings of some of the worst German verse ever penned.

—R. S.

Charles Rosen, Pianist Town Hall, Dec. 17

Charles Rosen's recital was one of exceptional interest, partly because of the unusual program arrangement, which juxtaposed Handel and Brahms, Schönberg and Beethoven, Ravel and Chopin, and partly because Mr. Rosen's approach to music was different from that of most pianists. This approach was an ascetic one—that of a monk devoutly and fervently intoning the offices of the day. Mr.

(Continued on page 12)



Emergency

The Sydney, Australia, *Daily Telegraph* reports from Melbourne that baritone Harold Williams was singing the title role in *Elijah* when he suffered a bronchial attack half way through the solo, Lord God of Abraham. He was unable to continue and the conductor, Lawrence Warner, appealed to the audience:

"Who will sing *Elijah*? A lot of you must know the music."

After a second appeal, Gerald Reid, 28, of East Kew, walked to the platform. He carried on from where Williams had left off and completed the aria from memory. Thereafter Mr. Reid stood beside Mr. Williams, who had partly recovered and had begun to sing again, and whenever the latter felt his voice going, he signalled to Reid to carry on. At the completion, the two took bows hand in hand.

The young stand-in said he had happened to study *Elijah* just four weeks before. Although he had sung previously at small concerts, at smoke nights (whatever they are), and in churches, this was his first time with a symphony orchestra. "I didn't feel as nervous as I do when I sing at small functions," he declared.

Fairy Tale

Ballet, which has made such astonishing advances in the film industry in the last fifteen years, has now unquestionably saved a gigantic and expensive production from being a tedious and pointless bore. It is the vivid dancing and piquant personality of Renée Jeanmaire that illuminate the silly ways of the film called *Hans Christian Andersen*. It is the brilliant costumes and scenery of Clavé that make the film stimulating as well as merely lavish. It is the stylizedness of Roland Petit's choreography that saves the work from blatant vulgarity. The mermaid ballet utilizes the devices of the camera and the resources of Technicolor well, and the other dance episodes in the film are also closely interwoven with the theme. The choreography is by no means extraordinary in plastic invention or development. On the contrary, it is surprisingly conventional. But in this context it looks stunning.

What ever possessed the producers of this picture to use the name of Denmark's great writer and then make him an imbecilic clod-

hopper in a synthetic Hollywood fable that would insult the intelligence of a backward child of ten? Andersen was a complex temperament, a man who actually did not care much for children, according to good authority, despite his wonderful power to amuse them, and a man who was anything but a skirt-chaser. Quite the opposite. Even if Hollywood did not want to make a serious study of his life and character, it might at least have respected his eminence by not dragging his name into this silly nonsense. No wonder there were strong protests in Denmark! I suggest the following atonement: (1) a new film, based on Andersen's fairy tales and produced by a master of fantasy with all of the resources of the modern camera, and (2) the ballet excerpts from this film, culled out and presented as a separate feature. In the meantime, Hans Christian Andersen (in which Danny Kaye strives manfully against hopeless odds) is doing very well at the box office. I am sure it must be owing to the dancing in it; at least I hope so, for the sake of the reputation of the film public.

Add Perils of Song

Tenors have been known to swallow their words, or even to swallow sopranos on provocation, but Walter Midgley is the first, so far as I know, to swallow his mustache. It happened at Covent Garden on New Year's Eve in *Rigoletto*.

"I was singing away at *Questa o Quella* for all I was worth," Mr. Midgley told the *United Press*. "I felt fine. Every word was a joy. I came to the verse 'cold fidelity is the worst of diseases' and took a really deep breath. It was like the intake of a jet engine. In went the mustache. I was terrified. It stuck in my throat. I turned my back on the audience and gave a colossal cough. The mustache flew out—all but a bit of it. I went on singing. I can't imagine what the audience thought."

Mustaches are vintage booby-traps of the theatre, of course. Nobody, including the audience, can be completely comfortable when one of them is on the stage. They are wildly unpredictable. They fall off; they come apart at the seams; they move from horizontal to vertical; not infrequently they end up on the face of somebody else in the cast, particularly if the wearer has any kissing to do.

Some of the men at the Metropolitan have short-circuited the mustache jinx by painting a mustache on their lip under the real one so that when something happens to the latter, a complete fiasco need not ensue.

When Memory Serves

A good memory came to the rescue of Claudio Arrau recently when he went to Tennessee to play the Third Piano Concerto of Beethoven with the Knoxville Symphony. Before the rehearsal, he was talking things over with the conductor, David Van Vactor, and mentioned that he was accustomed to taking the slow movement somewhat slower than usual.

Said Mr. Van Vactor, "I too like to take it slower. I beat four but am really thinking eight."

Mr. Arrau looked surprised. "You mean, don't you, that you beat three but are really thinking six."

At this point, both began to wonder which of them was crazy, but they soon discovered that they were talking about different concertos. Mr. Arrau was talking about No. 3, which he had come prepared to play, and Mr. Van Vactor was talking about No. 5 which had been rehearsed by the orchestra and been announced in the program. So No. 5 it had to be, and Mr. Arrau played it, although he had not seen the score in many months.

No Corn, Please!

Twentieth Century-Fox is planning a Technicolor picture, tentatively labeled *The Girl With Black Glasses*, which will have the Metropolitan Opera as its setting and a plot constructed around the success story of Roberta Peters, whose golden opportunity came two years ago when she was called upon suddenly to step into the role of Zerlina in *Don Giovanni* upon the illness of Nadine Conner. Miss Peters may play herself in the picture.

The movies have filmed this same formula story at least a hundred times before in as many different versions, but with a real opera singer portraying her own life and with an authentic Metropolitan background instead of a Hollywood sound stage, a really interesting and exciting little saga could be put together. Will it be done that way? In view of the Hollywood maxim, Never do anything the right way if a good wrong way is available, probably 'tis a consummation only to be wished.

Anthropological Note

Benjamin Britten, the distinguished British opera composer, seems to have become not only ubiquitous but also omnipotent, if we are to believe the following program notation for a concert given by George London at Ohio Wesleyan University last fall:

Man is Made for Woman,
.....Henry Purcell
This has been arranged by
Benjamin Britten

Mephisto



Così Fan Tutti i Librettisti

That imp is at it again. He went to see the Metropolitan's successful production of Mozart's *Così Fan Tutti*, and when he returned to the nether regions he couldn't wait to tell us about another opera he'd been reminded of—which he did in his best program-annotation style.

Amiti di Giggi Cicci, a comic opera by Johann Sebastian Strauss, was written to re-establish his success after the unsuccessful *Pippin di Lippi Amili*. It more than accomplished its intended purpose, and has since been established as part of the permanent opera repertory in London, Paris, New York, and Budapest, always receiving a warm reception from opera lovers for its humor, lilting score, and captivating characterizations.

The story concerns a wager made between Luthi and Vicci as to the fidelity of their betrothed, Licci and Vuthi. In order to test this fidelity and settle the wager, Luthi and Vicci decide to masquerade as Licci and Vuthi and, in this guise, to woo Vuthi and Licci who, having made a private wager of their own, unbeknownst to their lovers, have meanwhile disguised themselves as Vicci and Luthi in order to test the fidelity of the latter. There are many amusing complications arising from this double disguise, since in the course of the proceedings Luthi also makes a side-bet with Licci, and Vuthi with Vicci, which necessitates Luthi also disguising herself as Vicci, and Licci as Vuthi.

The plot is further complicated by the Comtesse di Cippi Cuthi, an aging courtesan who is in love with all of them indiscriminately and roguishly conceals Licci's handkerchief in Vuthi's hair, where it is discovered by Vicci. In the end, after the whole plot has been satisfactorily disentangled and Luthi, Vicci, Licci, and Vuthi, have all lost their wagers numerous times before discovering that Luthi is really in love with Licci and Vuthi with Vicci instead of vice versa, there is a happy reunion and final chorus.

Strauss himself considered Amiti di Giggi Cicci one of his most successful, as well as one of his favorite scores, and his death in 1832 is fittingly supposed to have been caused by his unrestrained laughter at his own clever improvisations.

Hindemith's Symphony for Concert Band Performed by Los Angeles Philharmonic

By ALBERT GOLDBERG

Los Angeles
HINDEMITH'S Symphony in B flat for Concert Band had its first local hearing when conducted by Alfred Wallenstein in the Los Angeles Philharmonic concerts of Dec. 18 and 19. With the brass and woodwind sections of the orchestra considerably augmented, Hindemith's breezy and colossally ingenious experiment was greeted both with boos and applause, but there could be no difference of opinion as to the virtuosity and careful detail of the performance.

Also new to Los Angeles audiences was Szymanowski's *Symphonie Concertante*, for piano and orchestra, Op. 60, with Artur Rubinstein playing the solo part in his fiercest and most enthusiastic style. Mr. Rubinstein also played Beethoven's Fourth Piano Concerto in a scholarly but overly reserved manner, offering a cadenza to the first movement that might have been written by Chopin. Respighi's *Fountains of Rome*, curiously enough never played by the orchestra in the subscription concerts before, completed the program.

Bruno Walter was the season's first guest conductor in the concerts of Dec. 11 and 12. Though his program consisted only of thoroughly familiar material—Schumann's First Symphony, Strauss's *Death and Transfiguration*, and Dvorak's Fourth Symphony—it all took on an eloquent glow under the conductor's highly personal ministrations. The Strauss piece especially revelled in an earfilling richness of tone and was read with compelling emotional fervor.

Henriot with Orchestra

Nicole Henriot, young French pianist, was heard for the first time here as soloist in the Schumann A minor Concerto in the concerts of Nov. 27 and 28, Mr. Wallenstein conducting. Miss Henriot gave one of the most deliberate readings on record, yet it was all under complete technical control and was not lacking a certain type of expressiveness, though it could scarcely be called romantic in style. The conductor offered a sprightly account of Beethoven's Eighth Symphony, and the string-orchestra arrangement of Schönberg's *Verklärte Nacht*. Mrs. Schönberg, the composer's widow, and her three children were guests at the concert.

The theatre telecast of *Carmen* from the Metropolitan Opera House on Dec. 11 aroused much interest. In the Downtown Orpheum all but 100 of the 2,200 seats were occupied, and Warner's Hollywood held an audience of 2,300, as against 2,700 capacity. In both instances admission prices of \$1.50 to \$3.60 were charged. The technical features of the telecast left considerable room for improvement, yet in spite of the hazards there was a convincing air of reality to the proceedings, and the public responded just as it would to a live performance, rather than with the usual passive acceptance of a film.

Evenings on the Roof gave the last of its four concerts of Schönberg's chamber music on Nov. 24, devoting the program to the Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon, Op. 26, and Pierrot Lunaire, in an English translation by Carl Beier and Ingolf Dahl, sung by Alice Mock. Robert Craft again conducted with the remarkable skill and insight that alone made the series possible. In the con-

cert of Dec. 1 the artists were Marvin Hayes, baritone, and Marjorie Low, soprano, winners of the Roof's art-song competition. Both singers revealed unusual vocal and interpretative gifts, though neither is yet musically mature. The accompaniments were played by winners of a subsidiary competition for pianists—James Low for his wife, Wallace Berry for Mr. Hayes.

Vladimir Horowitz' two sold-out recitals, in Philharmonic Auditorium on Dec. 9 and Pasadena Civic Auditorium on Dec. 12, disclosed the eminent pianist in highly poetic moods and aroused more excitement than any previous events of the season. The Los Angeles program included Mr. Horowitz' first local performance of Schubert's posthumous B flat major Sonata.

Other events and performers of the month have included the Dancers of Bali in eight performances at Philharmonic Auditorium; the American Art Quartet in the first of a series of concerts at UCLA, on Dec. 10; Turner Henderson, baritone, Assistance League Playhouse, Dec. 14; Dorothy Ledger, mezzo-soprano, Wilshire Ebell Theatre, Dec. 10; the Ellis-Orpheus Club, a male chorus conducted by Frederic Davis, Wilshire Ebell, Dec. 9; Yehudi Menuhin in a recital for the sale of Israel government bonds, Shrine Auditorium, Dec. 8; Gdal Saleski, cellist, Wilshire Ebell, Dec. 7.

Berlioz Requiem Sung in San Antonio

SAN ANTONIO.—The San Antonio Symphony, conducted by Victor Alessandro, presented Berlioz' massive Requiem, an undertaking that enlisted 700 instrumentalists and vocalists, at Municipal Auditorium on Dec. 13. It was the second in a cycle of three musical memorials to the late Max Reiter, the orchestra's founder and first conductor.

David Lloyd was tenor soloist. A 500-voice chorus was made up of the Singers Society of the Symphony, prepared by Charles Stone, and the University of Texas Singers, prepared by Lee Fiser.

The orchestra's fourth subscription concert, on Nov. 29, had Witold Malcuzyński as soloist in the Liszt A major Piano Concerto. The pianist seemed to come into his stride as to conviction and musical authority only in some Chopin encores.

The fifth concert introduced Angel Reyes, violinist in residence at the University of Texas. His playing of Brahms's Violin Concerto was marked by a beautiful tone and fine violinistic culture.

The Robert Shaw Chorale presented a superb concert as the third event in the San Antonio Symphony Society's subscription series, at the Municipal Auditorium on Nov. 13.

Miriam Wagner, appearing on Nov. 21 in San Pedro Playhouse, showed herself to be a brilliant pianist, whose scholarly attainments did not cool the emotional content of the music. Jorge Bolet, a persuasive keyboard personality, gave the second program in the Tuesday Musical Artist Series, on Nov. 25 in the playhouse. The General Platoff Don Cossack Chorus and Dancers opened the Friends of Music series on Nov. 28 at Municipal Auditorium. The series' second concert was given by José Greco and his Spanish dancers, in the auditorium on Dec. 2.

—VIRGINIA HARLAN



DANISH TRIBUTE

Charles A. Sink, president of the University Musical Society of the University of Michigan, is given a silver medal by Johan Bentzon, president of the Danish National Radio Orchestra, at its concert in Hill Auditorium in Ann Arbor

Conductor Resigns Oregon Orchestra Post

PORTLAND, ORE.—James Sample, conductor of the Portland Symphony for four years, has submitted his resignation to the Portland Symphony Society, to become effective at the close of the current season. In his letter to the board of directors Mr. Sample said, "I will not be available under the present theory of operation and feel that I do not have the musical direction at present . . . I planned to bring this to the attention of the society upon learning from my manager that the Portland Symphony Society plans using guest

conductors next year . . . I can only conclude that my services are no longer desired after this season and, consequently, feel permitted to make announcement of same."

The society's president, James P. Johnson, stated in a letter to the conductor that, "Any such conclusion can be based only upon incomplete or incorrect information of what is being done in the preparation of a report for the symphony board . . . No plans have been made, no commitments have been made. And it is not expected that any will be made unless we are satisfied that there are financial advantages making it worthwhile. This is precisely what we are doing: analyzing various alternatives so that the incoming board may have some guidance in determining the type of program to be undertaken in 1953-54."

It is said that the executive board has been studying some five plans, most of which are connected with the desire to improve the orchestra's financial condition. One of the plans involves the joint booking of guest conductors with the Seattle Symphony. —SUSIE AUBREY SMITH

Operatic Symphonietta To Be Heard in Paducah

PADUCAH, KY.—The Paducah Concert Association will present the First Operatic Symphonietta, conducted by Vladimir Bakaleinikoff, at Tilgham Auditorium on Jan. 25. Also to appear in the association's series are Iva Kitchell on Feb. 9 and the American Piano Trio on March 3. Robert Merrill and Blanche Thebom were heard on Oct. 18 and Nov. 12, respectively.

Contemporary Music Dominates Programs Played Recently by St. Louis Symphony

ST. LOUIS.—Vladimir Golschmann and Zino Francescatti combined to make the St. Louis Symphony concerts on Nov. 14 and 15 memorable. The orchestra played Alexandre Tansman's Suite from *Le Voyage de Magellan*, which Mr. Golschmann conducted most colorfully, and then gave a superb presentation of Bartok's Concerto for Orchestra. Mr. Francescatti's performance of the Brahms Violin Concerto had consistent tonal beauty and dazzling execution. The blend between the solo instrument and orchestra was perfect.

On Nov. 22 and 23, Aldo Ciccolini was heard in the first local performance of Honegger's Piano Concertino and also in Falla's *Nights in the Gardens of Spain*.

In the program of Nov. 28 and 29 Mr. Golschmann's reading of such works as Stravinsky's *The Song of the Nightingale* and Ibert's *Escala* had great charm and an abundance of atmosphere. Mozart's *Eine kleine Nachtmusik* displayed the sonorous and delicate quality of the strings, and Rimsky-Korsakoff's *Capriccio Espagnol* was rousing presented. The contralto soloist, Elena Nikolaidi, repeated her former successes here with her charming manner and compelling beauty of voice.

The special concert of Nov. 16, conducted by Harry Farberman, had Ethel Smith as organ soloist. Mr. Farberman also arranged an attractive program for the second Pop concert, on Nov. 30, which had eight instrumental soloists drawn from the orchestra. The ensemble departed for a three-week tour of Central and Southwestern cities immediately after this concert.

Eugene Istomin made his local debut on Nov. 14, impressing with his clean-cut technique, beautiful

phrasing, and fine tonal coloration.

The St. Louis Philharmonic, under the direction of Russell Gerhart, gave its first concert of the season on Nov. 20. There was a noticeable improvement in execution throughout the orchestra, and the players' response to Mr. Gerhart's demands was incisive and enthusiastic. The soloist, Albert Tipton, gave a sensitive performance of Godard's Suite for Flute and Orchestra.

The Kiel Opera House was filled with an enthusiastic audience to witness the Bali Dancers and Gamelan Orchestra on Nov. 14. The Robert Shaw Chorale was heard in the same auditorium on Nov. 4. The Midwest Opera Association, directed by Nandor Domokos, presented Pagliacci and Cavalleria Rusticana at the opera house on Nov. 17, 18, and 21. Three sets of principals were used, and the chorus was excellent.

Eloise Polk gave two magnificent piano recitals on Nov. 11 and 25, concluding a series of three for the benefit of the Community Music School, recently moved to a new building.

The University Opera Workshop, directed by Harold Blumenfeld, presented scenes from operas by Mozart, Verdi, and Monteverdi, in Brown Hall Auditorium on Nov. 18. The Central Opera Association, under the direction of Walter Kappesser, presented Offenbach's *Orpheus in Hades* and Puccini's *Suor Angelica*, at the Wednesday Club Auditorium on Nov. 20.

The Ballet Russe de Monte Carlo appeared in Webster High School Auditorium on Nov. 23. Jerome Rosen, violinist, and Lyndon Croxford, pianist, recently finished a series of six recitals devoted to the sonatas of Mozart.

—HERBERT W. COST

Metropolitan Gives Boheme

In New English Version

(Continued from page 3)

and realism. While all of them should be satisfied all the time to achieve a perfect result, the translator is lucky if he can get three, or even two, of them together in the same place at the same time.

It seems to me that Mr. Dietz chose to favor one of the components—song—at the expense of all the other. And this is readily defensible discrimination in an opera libretto. Some translators have avoided it to their sorrow. Mr. Dietz has seen to it that his singers have good, round vowels to sing on all of their high or long-sustained tones—vowels frequently similar in sound to those of the original Italian. For instance, *Mi chiamano Mimi* becomes *I am only Mimi*. He insures, in this way, a singable text and one that will not too much offend ears long accustomed to the Italian. In so doing, however, he has pretty well made hash of whatever poetry there may have been, and both sense and realism frequently suffer. The language generally is not sufficiently colloquial to be convincing, but, curiously, when it is colloquial, it also tends to be corny in the manner of musical comedy patois.

His most serious mistake, I think, was too frequent use of rhyming couplets when he had musical sequences, cadences and repeated phrases to deal with. This led to lines like these:

Schaunard:

No! You whom I trusted,
Honestly, I'm disgusted.
Show some religion
Don't attack the pigeon.

It's an occasion sacrificial
Commemorating the initial—
Night of the lyrical,
Sight of the miracle.

Rodolfo:

You've heard it said before
That all is fair in love and war.
Love is warfare—all the more
fair.

There is more than a little of W. S. Gilbert in this patter-like versifying, and sometimes it is appropriate and amusing. Most of the time it is neither. When I closed my mind to the words, everything sounded all right.

How useful to the audience was the English text? I venture it was well worth the trouble. At least fifty per cent of the words got across, and a large part of the audience laughed at jokes it never has laughed at before. Richard Tucker and Robert Merrill were most adept at projecting the language, and the men generally were better at it than the ladies.

The cast, in which all the principals were American, was a fortunate one. Nadine Conner was one of the very best *Mimis* I ever have heard in New York. Instead of attacking the part as just another big soprano role in which a diva only pretends from time to time to be a little diseased, wracked seamstress, Miss Conner purposely played down, declined to vie with Musetta, or even Rodolfo, for the center of the stage, and refrained from cutting loose, either histrionically or vocally, when the play goes to her. In so doing, she preserved the fragility and sweetness, the youthful innocence and the true poignancy of a sick child adrift in a great city. Miss Conner scored a telling point for simplicity and understatement on the operatic stage and carried a so-

phisticated audience with her until her *Mimi* slipped away, almost imperceptibly, into death. A *Mimi* who dies almost imperceptibly is a daring woman indeed!

Mr. Tucker and Mr. Merrill, as I said before, ranked high in intelligibility. They also gave evidence of having worked hard on their dramatic performances and, as one had expected, they encountered no difficulties in the vocal department. Clifford Harvuot and Jerome Hines were satisfactory as fellow Bohemians, but the color of their voices adversely affected their diction. Patrice Munsel, as pretty and vivacious a *Musetta* as I ever hope to see, was not in her best voice, but nobody seemed to mind very much.

Alberto Erede's obvious desire to present everything *con amore* led him into some tedium and a variety of very slow tempos, too slow on occasion even for some of his singers, which is a remarkable state of affairs in Italian opera.

Carmen, Dec. 15

This performance of *Carmen*, the fifth of the season, gave Brian Sullivan his first opportunity to appear as Don José at the Metropolitan. Due to increasing hoarseness caused by a cold, Kurt Baum was forced to withdraw from the performance after the first act, and Mr. Sullivan was called from the audience as a replacement. He had sung the role previously in New Orleans and Cincinnati.

Lucine Amara was *Micaëla* in place of Nadine Conner, who was indisposed, and Paula Lenchner appeared as *Frasquita* in place of Miss Amara. Risé Stevens was *Carmen*, and Frank Guarrera was *Escamillo*. Kurt Adler conducted.

—N. P.

Die Meistersinger, Dec. 17

The second performance of *Die Meistersinger* was sung by the same cast that appeared in the first one. The list of principal singers included Hilda Zadek, Jean Madeira, Hans Hopf, Richard Holm, Erich Kunz, Mack Harrell, Paul Schoeffler, and Josef Greindl. Fritz Reiner was the conductor.

—N. P.

Rigoletto, Dec. 18

Lily Pons made her first appearance of the season as Gilda, a role in which she has become justifiably famous, on this occasion. In a performance of consummate personal charm and vocal beauty, Miss Pons again displayed a maturity of style that is rarely equalled on the operatic stage today. This, and not an unflagging technical security, was what the audience expected and so enthusiastically received.

As in the previous performance of *Rigoletto*, Leonard Warren again gave a masterful account of the title role. Also contributing to the artistic polish of the evening were Giacinto Prandelli, Nicola Moscona, Herta Glaz, Thelma Votipka, Norman Scott, and Gabor Carelli. Alberto Erede conducted. The performance was a benefit for the Free Milk Fund for Babies.

—C. B.

Madama Butterfly, Dec. 19

John Brownlee sang the part of Sharpless for the first time this season in this performance of *Madama Butterfly* conducted by Fausto Cleva. Victoria de los Angeles was in the

title role, Brian Sullivan was Pinkerton, and Mildred Miller was Suzuki.

—N. P.

Don Carlo, Dec. 20, 2:00

Cesare Siepi sang Philip and Jerome Hines the Grand Inquisitor in this performance, both stunningly in every respect. Otherwise the cast was as before. Richard Tucker, in the title role, was in especially good voice, and Robert Merrill's Rodrigo has come to fit him like a glove. Delia Rigal was not consistently on pitch, but her Elizabeth was convincing just the same. All things considered, this production is a continuing tribute to the astuteness of the present Metropolitan management. It is superbly mounted, and if it were not it would still be a wonderful vehicle for good singing.

—J. L.

Tosca, Dec. 20

The fifth performance of *Tosca*, presented as a benefit for the Mizrahi Women's Organization, brought a complete change of principals, including Licia Albanese, in her first *Tosca* anywhere; Jan Peerce, in his first *Cavaradossi* of the season at the Metropolitan; and Robert Weede, in his first *Scarpia* at the Metropolitan. The baritone had been listed in this season's roster, after a two-season absence, but his return to the company came earlier than scheduled as he was called in to substitute for Paul Schoeffler, who was ill. Both Miss Albanese and Mr. Weede gave notable performances; in conjunction with Mr. Peerce's knowledgeable if constricted singing as *Cavaradossi* and Fausto Cleva's sympathetic conducting, the evening became an exciting one.

Miss Albanese's portrayal of *Sardou's* heroine was certainly the best of the three offered at the Metropolitan this season; it was thoroughly mature in conception and convincing in performance. Its dominant feature was *Tosca's* great love for *Cavaradossi*, which set off so well her jealousy in the first act, her protective concern in the second, and her radiant anticipation of future freedom in the third. The soprano acted with apparent spontaneity and affecting conviction throughout the opera, and only a few gestures in the difficult second act seemed calculated. Within the scope of her voice, admittedly small for the part, Miss Albanese sang with complete command of vocal nuance and style, so that her climactic phrases had more impact than those of artists with larger voices.

Mr. Weede's skillful singing and acting as *Scarpia* was an excellent match for Miss Albanese's *Tosca*. He sang with comparable understanding of the text and musical style, and he created a credibly suave, aristocratic villain. A few forced tones in the



Lee Gillette

HEALTHY SIP

Risé Stevens shares her post-concert glass of milk with Burch Mayo, Tulsa Philharmonic president

second act disturbed briefly his smooth, controlled vocalism, and his naturally pleasant countenance sometimes belied his villainous actions, but on the whole his performance suggested how valuable an artist he can be to the opera company.

Singing their roles for the first time this season were Lorenzo Alvary, who gave a conscientious portrayal of Angelotti, and Gerhard Pechner, an excellent, traditional Sacristan.

—R. A. E.

Don Giovanni, Dec. 22

Regina Resnik appeared in the role of Donna Elvira for the second time in the season's fourth performance of *Don Giovanni*. Also included in the familiar cast were Cesare Siepi, Hilde Zadek, Roberta Peters, Dezzo Ernster, Giacinto Prandelli, Erich Kunz, and Lorenzo Alvary. Fritz Reiner was again the conductor.

Rigoletto, Dec. 23

Hilde Gueden sang the part of Gilda in *Rigoletto* in her first appearance at the Metropolitan this season. Giacinto Prandelli, as the Duke, replaced Ferruccio Tagliavini, who was ill, and Leonard Warren filled the title role. Alberto Erede conducted.

Madama Butterfly, Dec. 24

Brian Sullivan, as Pinkerton, replaced Giacinto Prandelli, who was indisposed, in this Christmas Eve performance of *Madama Butterfly*, and Lorenzo Alvary appeared as the Uncle-Priest for the first time this season. The remainder of the familiar cast included Victoria de los Angeles, Mildred Miller, and Giuseppe Valdengo.

—N. P.

La Gioconda, Dec. 25

The second performance of the revival of *La Gioconda* retained the cast of the first, including Zinka Milanov, Fedora Barbieri, Jean Madeira, Mario Del Monaco, Leonard Warren, and Cesare Siepi. Fausto Cleva conducted.

—N. P.

Tosca, Dec. 26

Delia Rigal, the third of the new *Toscas* at the Metropolitan this season, brought a voice of ample size and the special qualities of her intriguing personality to the role in a characterization that was consistently interesting without being very satisfactory or seeming completely developed. She sang with considerable vocal security, the wobbly or unresonant tones that often trouble her being relatively few. She lightened and colored her voice as much as possible for expressive purposes, although the voice seemed insufficiently malleable for the Puccini music. Still, it was gratifying to hear a voice that could rise powerfully to dominate the orchestra.

Miss Rigal's personal beauty, not particularly well set off by her costumes; her haunting stage presence; and the brooding intensity of feeling she projects resulted in a handsome, somber *Tosca*—one that was not without animation on occasion. All her movements were not carried through with the same degree of conviction, suggesting that her ideas about the role had not fully matured.

As *Cavaradossi*, Jan Peerce sang with more freedom and ease than he had in the previous performance, and Paul Schoeffler was again heard in his intelligently conceived *Scarpia*. Fausto Cleva conducted.

—R. A. E.

Lohengrin, Dec. 27

Hilde Zadek sang Elsa for the first time at the Metropolitan Opera House in the company's fifth performance of *Lohengrin*. Although her singing was inclined to a certain unevenness and dryness of tone, Miss Zadek met the vocal requirements of the

(Continued on page 24)

Recitals in New York

(Continued from page 8)

Rosen eschewed all sensuous sounds for their own sake, and he was abstemious, too, in his use of the pedal. On the other hand, his playing had a granitic solidity wherein each phrase was chiseled to perfection and everything was guided by a keen, musical intelligence. This made for unusual readings of the two books of Brahms's Paganini Variations; Ravel's Scarbo, played with very little pedal but with a relentless rhythmic drive; and Schönberg's Suite, Op. 25, utterly fascinating music marvelously played.

Mr. Rosen's performance of Beethoven's Sonata, Op. 110, had feeling and imaginative insight and a beauty of tone all the more delightful because it was not expected. He opened his program with a fine Fugue in E minor by Handel and closed it with Chopin's A flat major Ballade.

—R. K.

Cantata Singers Church of the Heavenly Rest Dec. 17

Schütz's Christmas Story and German Requiem were sung by the Cantata Singers under the direction of Arthur Mendel in this program, which was devoted in its entirety to the works of one of Bach's most noted predecessors. The chorus was assisted by a small orchestra and Charlotte Bloecher and Janet Hayes, sopranos; Belva Kibler, alto; William Hess and Arthur Squires, tenors; and Paul Matthen and Lee Cass, basses.

—N. P.

NAACC Concert Town Hall, Dec. 19, 5:30

The birthday of Henry Hadley was commemorated by this concert given under the auspices of the National Association of American Composers and Conductors. Hadley was represented by his Elegy for Cello and Organ, which was played by Phyllis Krauter, cellist, and George William Volkel, organist. The list of works also held Horatio Parker's Sonata in E flat, for organ; songs by Henry F. Gilbert and Earl George, sung by Bernice Newman with Rudolph Schaar at the piano; Frederick Converse's Piano Sonata, played by Susan Godoy; Edward Ballantine's Suite in F, for flute and piano, performed by Thomas Benton, flutist, and the composer; Edgar Varese's Density 216, also played by Mr. Benton; George Hyde's Suite for Trombones and Tuba, and Carl McKinley's Cello Sonata. During intermission, Geoffrey O'Hara spoke of Hadley's work in behalf of American composers and music.

—N. P.

Oratorio Society of New York Carnegie Hall, Dec. 19

The Oratorio Society of New York devoted the first concert of its eightieth season to its 129th presentation of Handel's Messiah. It was given complete, with Janet Southwick, soprano; Frances Bible, contralto; John McCollum, tenor; and Yi-Kwei Sze, bass-baritone, as the excellent soloists. Under the capable leadership of the society's regular conductor, Alfred Greenfield, this performance of Messiah was an inspiring one throughout. The chorus, finely balanced and of excellent tonal quality, sang with splendor and verve and with an evident and wholehearted relish in the performance. Particularly impressive was the superb artistry with which Mr. Sze delivered the bass recitatives and arias. His The people that walked in darkness was one of the finest achievements of the evening.

—R. K.

Trapp Family Singers Carnegie Hall, Dec. 20, 5:30

The Trapp family paid its annual visit to New York with two programs of Christmas carols, a cappella liturgical music, and early instrumental works (a second afternoon concert on Dec. 21 repeated the first program). As in the past the group was directed by Msgr. Franz Wasner, and the pieces were briefly explained by Mrs. Trapp. The production element, consisting in the ensemble's filing in with lighted lanterns, sitting about a seasonally bedecked table, and in the end filing out singing Stille Nacht, did much to contribute to the enchantment of the afternoon. The diversified program and the warm singing of Mrs. Trapp and her daughters made for an event far from routine.

Two new members in the group were Mr. and Mrs. Harold Peterson, the former doubling as a baritone and bassoonist, the latter singing soprano. The youngest Trapp, Johannes, being caught this year with a changing voice, again played a solo on the alto recorder.

—C. B.

Salzburg Marionette Theatre Ziegfeld Theatre, Dec. 21

The ever-delightful Salzburg Marionette Theatre gave two programs on Dec. 21. The afternoon performance was devoted to the pantomime ballet Eine Kleine Nachtmusik, the dance study after Pavlova's The Dying Swan, and Hansel and Gretel. The evening performance, which I saw, offered Mozart's Bastien et Bastienne, Eine Kleine Nachtmusik, The Dying Swan, and the playlet Concert at Schoenbrunn, depicting the visit of Leopold Mozart and his two gifted children, Wolfgang and Nannerl, to the palace of the Empress Maria Theresa.

The more one sees these productions the more one marvels at the skill, the taste, and the imagination that have gone into them. The musical recordings, made by excellent singers, spinet players, and members of the Salzburg Mozarteum Orchestra, are a pleasure in themselves. The puppets are astoundingly lifelike; and the lighting, costuming, and scenery would put many an opera house or regular theatre to shame. English dialogue makes the playlets more appealing to American audiences. Children and adults appeared to enjoy themselves equally at this performance.

—R. S.

Anahid and Maro Ajemian Violin and Piano Duo Town Hall, Dec. 21

For the third and final concert in the series Distinguished Duos of Three Centuries, the Ajemian sisters devoted themselves to music of the twentieth century. Three of these works—Alan Hovhaness' Suite for Violin, Piano and Percussion (1952); Ben Weber's Sonata da Camera, Op. 30 (1950); and Henry Cowell's Set of Five for Violin, Piano and Percussion (1952)—were written for the Ajemians. The Hovhaness and Cowell works had their first performances in this recital. Also played were Willem Pijper's dirge-like Sonata No. 2 (1922), Carlos Chavez' emotionally supercharged Sonatina (1924), and the Vier Stücke, Op. 7 (1910), of Anton von Webern.

The Hovhaness and Cowell works, really trios rather than duos, are colorful and exotic. Elden C. Bailey, percussionist, manipulated the gongs, drums, celeste, and xylophone with an artistry that matched that of the Ajemians. The piano in these was

used in unorthodox ways, for delicate and colorful timbre effects—strings plucked or brushed by hand directly in the Hovhaness, and with elbow tone clusters in the Cowell pieces. The latter are imbued with Hollywoodish Western influences, but the former are based on the sinuous and repetitive melodic lines usually associated with the Oriental music of the near Middle East.

Throughout the series, Anahid and Maro Ajemian were in top form and equally at home in the three centuries. All in all, it was a commendable undertaking and one of the highlights of the 1952-53 season.

—R. K.

Zadel Skolovsky, Pianist Town Hall, Dec. 22

Zadel Skolovsky, who gave his last Town Hall recital in 1949, played a program that was brave in content and provocative in arrangement. Two standard works, the Bach-Busoni Organ Toccata in C major and the Brahms Variations on a Theme of Paganini (Book 1), framed a program that consisted of the following



Zadel Skolovsky

contemporary works: Hindemith's Sonata No. 2; Bartok's Sonata (1926); and Milhaud's Saudades do Brasil, which involves two very similar and extended dance suites. Curiously enough, one of the Milhaud suites preceded intermission and the other followed it. The effect was surrealistic; one felt that the pianist had not actually stopped playing or that the intermission had perhaps not really taken place at all. Nonetheless, Mr. Skolovsky played all of the contemporary music extremely well. He seemed to have a wellspring of technical resources, an animated temperament, and an uncommonly sure feeling for contemporary idioms. I should have liked more restraint in the Milhaud pieces, but the composer, who was present, is reported to have proclaimed the performance definitive.

—W. F.

Composers Forum McMillin Theatre, Dec. 22

Musique concrète was the subject of this extra session of the Composers Forum, for which Pierre Boulez, of France, served as contributing composer, pianist, and moderator. Works composed on tape and disks by Boulez, Pierre Schaeffer, Pierre Henry, and Olivier Messiaen were played, as well as Boulez' Structures, Nos. 1 and 3, for two pianos. David Tudor assisted the composer in the performances of the piano pieces.

—N. P.

Malcolm Frager, Pianist Town Hall, Dec. 23, 2:30 (Debut)

Malcolm Frager, seventeen-year-old pianist, played a debut recital that was quite as meritorious in itself as it was promising. Certain qualities displayed in this recital are rare enough in any pianist; in a young man of Mr. Frager's age they are somewhat startling. His pedalling, for example, was flawlessly clean, and his fingers were similarly accurate; an uncommonly keen rhythmic instinct led him naturally into a clear projection of even the more complex formal layouts; and he was able to give articulate account of some of the subtle aspects of the horizontal detail of the music he played. Stylistically, this young man approaches the piano



The Salzburg Marionette Theatre in Concert at Schoenbrunn, showing Mozart, his sister and father

rather in the way that Toscanini approaches an orchestra. Those listeners preoccupied with tonal rhetoric and expressive subjectivity would, inevitably, have been disappointed by this recital; those interested in what the music was all about must have been—like this reviewer—both delighted and informed.

Mr. Frager's program included four Scarlatti sonatas, L. 487, L. 98, L. 497, L. 386; Beethoven's Sonata, Op. 54; Brahms's Sonata in C major, Op. 1; Fauré's Trois Romances sans Paroles, Op. 17; Ernst Toch's Capricci, Op. 36; and Rachmaninoff's Variations on a Theme of Corelli, Op. 42, and Etude Tableau, Op. 39, No. 9.

—W. F.

ISCM Concert Kaufmann Auditorium, Dec. 28

This concert devoted to the music of Anton Webern, the first such to be given in New York, was sponsored by the International Society for Contemporary Music. The New Music String Quartet; Bethany Beardslee, soprano; Jacques Monod, pianist; Luigi Cancellieri, clarinetist; and Sidney Keil, bass clarinetist, performed a varied list of works including Five Movements for String Quartet, Op. 5; Four Songs for Voice and Piano, Op. 12; Three Songs from *Viae Inviae*; Six Bagatelles for String Quartet, Op. 9; Four Pieces for Violin and Piano, Op. 7; Three Little Pieces for Cello and Piano, Op. 11; Five Canons for Voice, Clarinet, and Bass Clarinet, Op. 16; Six Songs for Voice and Four Instruments, Op. 14; and String Quartet, Op. 28.

—N. P.

Alexandra Trianti, Mezzo-soprano Town Hall, Jan. 2 (Debut)

Alexandra Trianti, Greek-born lieder singer, chose a program of the less frequently heard songs of Beethoven and Schubert for her American debut. She sang with the polish, understanding, and authority of the seasoned concert artist. Her German diction was excellent, she phrased well, and her pitch was true and accurate. Her voice, somewhat thin and colorless in the early part of the program, took on an added lustre, warmth, and mellowness as the evening progressed.

In the first half of the program, devoted to Beethoven, Miss Trianti was particularly effective in Freudvoll und Leidvoll and in Der Kuss, which was delivered with a sly, wry, subtle wit that was delectable. Of the Schubert songs, which made up the last half of the program, Miss Trianti brought out admirably the various moods of Das Heimweh, Frühlingsehsucht, Im Frühling, and Fischerweise. Paul Ulanowsky was the sensitive and masterly accompanist.

—R. K.

Szymanowski Concert Public Library, Jan. 4

The fifteenth anniversary of the death of the Polish composer Karol Szymanowski was commemorated with a lecture-concert given under the direction of Felix Labunski, of the Cincinnati Symphony Orchestra.

(Continued on page 28)

Personalities in the News



Ellabelle Davis, with her accompanist, Frank Pellegrini (left), and U. S. Ambassador Monnet B. Davis, after a Jerusalem concert

German Cities To Hear Ricci

Starting in mid-January, Ruggiero Ricci is making orchestral appearances in such German cities as Munich, Stuttgart, Cologne, and Frankfurt. Two appearances with the Amsterdam Concertgebouw, under the direction of Rafael Kubelik, will be followed by an extensive tour of Scandinavian cities to include Gothenburg, Oslo, Copenhagen, and one Finnish city.

For the first time after many years the violinist will visit Spain and Portugal, filling twelve engagements in all. Culminating his Italian tour, he will be heard in Rome in the first performance there of Gail Kubik's Violin Concerto, with the St. Cecilia Orchestra.

Ajemian Sisters Receive ACA Award

The 1952 Laurel Leaf Award of the American Composers Alliance was presented to Maro and Anahid Ajemian, on Dec. 17, for "distinguished achievement in fostering and encouraging American music." The presentation, in the form of an illuminated scroll, was made to the Ajemian sisters by Henry Cowell, president of ACA, and Wallingford Riegger, vice-president, at the Columbia Records studios.

Traubel Makes Second World Tour

For the second time in three months Helen Traubel will circle the world. She left on Dec. 7 to complete some 35 engagements in Europe by way of Honolulu and Tokyo. The soprano will be back in the United States on Feb. 18 to resume her American concert tour and fulfill opera commitments. Miss Traubel spent her Christmas singing for United Nations troops in Korea. The soprano went as far up on the front lines as military authorities would allow.

American Appearances Scheduled for Myra Hess

Dame Myra Hess will open her 22nd American tour with a series of appearances beginning on Feb. 5 in New York, where she will play three times with the Philharmonic-Symphony. Her spring engagements are scheduled through April 30, when she will be soloist with the Philadelphia Orchestra at Ann Arbor.

Son Born To William Schatzkamer

ST. LOUIS.—The tradition that the show must go on was observed by an understanding preoccupied William M. Schatzkamer on Dec. 10. Mr. Schatzkamer is pianist-in-residence at Washington University. While he was accompanying Alexander Schneider in

a performance of a Beethoven violin sonata, a baby boy was born to his wife at nearby Deaconess Hospital.

Firkusny Leaves For Europe

Rudolf Firkusny leaves on Jan. 15 for his fifth European tour since the war. The pianist will be heard in Amsterdam and The Hague with the Amsterdam Concertgebouw, under Rafael Kubelik; in Rotterdam with the Rotterdam Philharmonic; in Glasgow and Edinburgh with the Scottish National Orchestra.

He will be soloist in three concerts in London—two with the BBC Symphony and one with the Royal Philharmonic. In Paris he will play in two concerts with the Orchestre National and in one with the Orchestre Padeloup. Appearances in Italy will precede his return to the United States for an engagement in Portland, Ore., on March 2.

Graf To Stage Carmen in Central City

Herbert Graf, stage director of the Metropolitan Opera Association, has been engaged to direct a new version of Carmen at this summer's Central City Opera Festival in Colorado. Playwright Paul Green is writing a new English translation for the production, which will include the original spoken dialogue.

Opera Performance Honors Serafin

Prefatory to more formal observances of his fiftieth anniversary as a conductor, Tullio Serafin conducted a special performance of Lucia di Lammermoor in Chicago on Dec. 31, with Lily Pons in the title role. The performance was given in his honor at the Chicago Civic Opera House.

Tcherepnin Gives Lecture-Recital Series

Alexander Tcherepnin's Romantic Overture was performed on Jan. 3 and 4 by the St. Louis Symphony under Vladimir Golschmann. The pianist-composer, midway in a series of lecture-recitals, most recently appeared on Jan. 14 at the University of Notre Dame, in South Bend, Ind.

Yi-Kwei Sze Heard In L'Oracolo Performance

Yi-Kwei Sze sang in Leon's L'Oracolo in Philadelphia and more recently offered recitals or appeared in oratorio performances in Hartford, Boston, New York, and Salt Lake City. In February he will sing the title role in Boris Godounoff with the Oklahoma City Symphony.

Furtwangler Recovers From Illness

Wilhelm Furtwangler, who had

Ethel Bartlett and Rae Robertson at the Carthusian Monastery in Valdemosa, Majorca, where Chopin once stayed



Casa Planas

fallen ill during rehearsals for last year's Salzburg Festival, returned to the Vienna Philharmonic podium on Nov. 29, fully recovered.

Eleanor Steber To Sing At Inaugural Festivities

Eleanor Steber, who has sung with nonpartisan aplomb at Republican and Democratic national conventions, was the soloist on Jan. 5 at the traditional Congressional welcome party at Hotel Mayflower in Washington. She will be featured again in the Inaugural Concert during Inauguration Week.

Eugene Ormandy Conducts in Havana

Eugene Ormandy, conductor of the Philadelphia Orchestra, was in Cuba to lead the Havana Philharmonic on Jan. 11 and 12. He is also scheduled to direct a special television production of Fledermaus for the Metropolitan Opera on Feb. 1 in New York.

Bloomfield Conducts In Austria and Italy

Theodore Bloomfield was guest conductor in a recent concert at the Vienna State Opera House. The young American conductor also appeared in Como and Salerno. He will return to the United States in May.

Gulda Ends American Tour

Friedrich Gulda left for Vienna on Dec. 8 to spend Christmas with his family, after completing an American-Canadian tour of 25 engagements. After the holidays the pianist will begin a tour of Western Europe.

Choreographer Marries Ballet Dancer

George Balanchine was married on Dec. 31 to Tanaquil LeClercq, one of the principal ballerinas in the New York City Ballet.

Budapest Quartet To Visit Japan

The Budapest String Quartet will spend a total of twelve weeks at the Library of Congress next season in two series of concerts lasting six

weeks each. The group will go to Japan after its annual American tour.

Duo-pianists Open Transcontinental Tour

On Jan. 3, Pierre Luboshutz and Genia Nemenoff began a three-month transcontinental tour, which will include 65 engagements in the United States and Canada.

Violist and Pianist Announce European Tour

Ernst and Lory Wallfisch, viola and piano duo, are completing a number of engagements in Akron, Wilkes-Barre, Yonkers, and several points in Nebraska and Texas. In August they will begin another European tour.

Son Born To Paul Badura-Skoda

A son was born on Dec. 18 in Vienna to Mr. and Mrs. Paul Badura-Skoda. The 24-year-old pianist is making his first American appearances this season.

Siepi To Sing At Salzburg Festival

Cesare Siepi has been engaged to sing the title role in five performances of Don Giovanni during the forthcoming Salzburg Festival.



Bill Melver (left), who sang Amahl in NBC's Christmas telecast, gets pointers from Chet Allen, who created the role in Menotti's opera

MUSICAL AMERICA

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Bohemians Honor Press

And Olin Downes

FOR the first time in its history, the musicians' club, known as The Bohemians, paid homage to what used to be called the fourth estate—the press—and feted Olin Downes as representative thereof at its 46th annual dinner concert in New York last month.

The toast to Mr. Downes was a personal as well as a representational tribute, which was as it should have been. For some years now, the music critic of *The New York Times* has been the dean of his profession in New York City. He has served his paper continuously since 1924, and prior to that, beginning in 1906, he was first critic for the *Boston Post* and Boston critic for *MUSICAL AMERICA*.

Mr. Downes is unique among critics writing today in that he is the one remaining bridge between the "old days" of Lawrence Gilman, James Huneker, Pitts Sanborn, W. J. Henderson, E. H. Krehbiel, et al., and fraternity of today represented by Virgil Thomson, Irving Kolodin, Louis Biancolli, Robert Bagar, Miles Kastendieck and others. We learned recently that Mr. Downes still disdains the typewriter and prefers to scribble his copy in longhand. This typifies his early newspaper training. But it does not typify his thinking nor his current approach to his job.

A LESS resilient writer probably would have retired by now to write his memoirs. Or if he continued to make the daily rounds, he would be one of those who are forever harking back to the Golden Age (usually meaning the time when the writer was in the prime of his own musical experience) and comparing it to the present day, to the detriment, of course, of the latter. Mr. Downes is not, and never has been, a member of that club. He has managed to keep an open mind and a fresh curiosity about the inevitable changes and innovations in the musical scene. But the entire profession does well to respect opinions based upon the knowledge and the impressive body of experience, spread over an entire generation, which Mr. Downes can bring to bear.

The Bohemians may rest assured of the gratitude of all professional music journalists for the recognition that was implicit in this tribute to one of its more illustrious members.

British Woes Mount

Despite Subsidies

IT may be cold comfort to American musical institutions to learn that British opera companies and orchestras are experiencing financial headaches whose symptoms have a familiar sound to Americans—and despite the existence of the National Arts Council which contributes substantial sums annually to their support.

The council itself stated recently that national and local government must take over more of the underwriting if such venerable institutions as Covent Garden, Sadler's Wells, and the Old Vic are to survive. As in the United States, wealthy patrons of the arts are dying out, a family box at the opera no longer is the social "must" that it used to be, and, anyhow, the economic facts of life today have forced more and more retrenchment on the part of those who form-

erly could be depended upon to invest "excess profits" in cultural enterprises.

Despite the fact that the British Treasury grants the council £575,000 (roughly \$2,500,000) per year, of which Covent Garden, Sadler's Wells, and the Old Vic divide £236,000, the council laments the fact that Britain sets less store by its musical theatres as essential cultural institutions than do most European nations. It is pointed out that France spends £900,000 on the Paris Opéra and the Opéra-Comique alone, and if Covent Garden's annual grant of £150,000 were increased to £250,000, it still would be operating on less money than most opera houses abroad. Average attendance has been 87 per cent of capacity for opera and 92 per cent for ballet, yet neither has paid its way. Even with capacity attendance, Covent Garden Opera expenses average £540 more than can be taken in at the box office for individual performances.

THE situation with the symphony orchestras, such as the Birmingham, Hallé, Liverpool, London Philharmonic, London Symphony, Scottish National, etc., is no better, despite national and municipal aid. And here there exists the further problem of no increase in admission prices being possible except when soloists or conductors of celebrity status are on the program. Although there has been no appreciable decline in attendance, maintenance costs have kept on going up.

Compared to their own situation, most American opera and orchestra organizations may consider the British cousin to be in clover. With virtually no governmental subsidies of any description, our institutions face identical inflationary woes combined with withering private sources, and they have what amounts to no prospect whatever of obtaining even what the British consider a pittance from official coffers. To be sure, some of our leaders have begun to mutter about the need for civil aid, but any funds that may be forthcoming in the foreseeable future are pretty certain to be too little and too late.

Ironically, the present trend in England is away from subsidy and in the direction of private support. The latest report is that a move has been made to end the Covent Garden fund and make the public pay more for tickets.

This, it seems, is where we came in.

S. Hurok Feted

For Cultural Contributions

AN honor such as comes to few men in their lifetime was bestowed upon S. Hurok on Jan. 8 by the American Fund for Israel Institutions. The well-known concert manager was guest of honor at the fund's annual \$100-a-plate dinner at the Waldorf-Astoria in recognition of his activities on behalf of the development of music and culture in Israel. The tribute followed shortly after Mr. Hurok had been awarded New York City's Certificate of Achievement for his "unique and vital contribution to the growth of New York City as the cultural center and artistic center of the United States."

There can be no greater reward than that which accrues from selfless service to the enlightenment and cultural development of one's fellow man, and Mr. Hurok can feel only deep gratification at the esteem in which he is held by co-workers in a great cause.

Letters to the Editor

Radio Note (Still Sour)

TO THE EDITOR:

Radio Note (Sour) MUSICAL AMERICA Nov. 15. I commend you for your leadership in this matter. Thanks to our radio, we are becoming a race of hoodlums and morons.

When I came here, in Billings, Montana, 15 years ago we got the Met on a local station. Now with three stations I have to get it from a station 240 miles away, and in the daytime that means poor reception. Today with three stations we get only the Firestone, Telephone Hour and Philharmonic. Last year we got the NBC orchestra on Saturday afternoons, but this year they cut it out.

I maintain that they are not operated in the public interest and should all lose their licenses. I and others here have requested better programs without avail. Many of those in the business are so young as to have been conditioned to such trash and think they are doing a good job.

Therefore I believe improvement will have to come on a national basis. The new administration should be petitioned by an impressive group of highly respected leaders and pressure maintained until radio is given a new meaning in this country.

CLAIRE T. LUTZ
Billings, Mont.

TO THE EDITOR:

You may add one more to your list of letter writers. You have finally provided me with the incentive to write to some of the local stations for good music—as well as to the fine symphony broadcasts—to express my appreciation.

I've never done it before but I will make an effort to do it more consistently in the future.

With thanks and best wishes to MUSICAL AMERICA for the coming year.

MURIEL FRENCH
San Francisco

Record Reviews Praised

TO THE EDITOR:

I have followed the record news closely as long as it has been a part of MUSICAL AMERICA and it has helped me many times in making good selections of records.

At the present time there is only one suggestion I can make that might be of help to your readers and that is if we could have a list each month of records soon to be released by the record companies. I am sure there are many people who have had the same experience as I—bought a set of records which they were not too satisfied with, but was the only recording of that particular work, and only a month or two later to have the same work released by another company in a much superior recording. It is discouraging to have that happen when one is trying to build up a good record library and I believe that the majority of people feel that they cannot keep replacing their records after a short period of time.

I have been reading MUSICAL AMERICA for over forty years and have had much pleasure and help from it. I am sure the new feature will add to that pleasure.

ADA K. ROUND
Cleveland

Mrs. Round brings up an interesting, but difficult, problem. It would seem of little use to print advance lists of recordings since there is no way of knowing how good they will be until they appear and have been submitted to our musical and engineering inspection. Furthermore, recordings are now coming out in such profusion that there are duplications and even triplications of most of the important works. Our best advice is to await our reviews before purchasing.—THE EDITOR

TO THE EDITOR:

I was delighted that you added your Records and Audio Department. Good record reviews are most welcome to a music librarian who must buy many records at a time. I particularly approve of the short reviews that concentrate on the merits of interpretation and reproduction.

JUNE EVANS
Free Public Library
New Haven, Conn.

TO THE EDITOR:

I wish to express my most sincere approval of your new feature, Records and Audio, which should prove of greatest interest not only to music lovers but also to professional musicians.

With kind regards,

FRITZ STIEDRY
New York



Queena Mario gives a farewell party for Antonio Scotti upon his retirement in 1933 from the Metropolitan Opera. Seated are Wilfred Pelletier, Giuseppe Sturani, Miss Mario, Mr. Scotti, Marcella Sembrich, and Lucrezia Bori. Standing are Armando Agnini, Rose Bampton, Giovanni Martinelli, Vincenzo Bellezza, Earle Lewis, Tullio Serafin, Giulio Setti, Edward Johnson, and Carlo Edwards

What They Read Twenty Years Ago

A Diamond Anniversary Celebration

ELGAR HONORED IN FESTIVAL OF HIS WORKS (Headline). The festival was arranged by the British Broadcasting Corporation to mark the year of Sir Edward's 75th birthday. The schedule included two concerts by the BBC Symphony, another in which the orchestra was joined by the BBC Chorus for a performance of The Kingdom, a concert of the chamber works, a studio concert at which Falstaff was played, and other studio concerts that included many of the composer's part-songs and the organ sonata.

A Greek Revival in Ohio

No lesser legion than Stokowski's Philadelphians could have done justice to the musical dedication of Toledo's superb new \$2,000,000 Art Museum wings. The Peristyle, with every one of its 1,700 gray-blue seats occupied, was formally opened on the evening of Jan. 10, and a second concert was given on the following evening. Mr. Stokowski's choice of Brahms's First Symphony as the first work to be played in the concert hall was in keeping with the classic restraint and dignity of the surroundings.

Battered, No Doubt, But Bright

The 1,200th performance of Smetana's The Bartered Bride at the National Theatre in Prague was celebrated recently.

Bitterness in 1933

When we contemplate the wreckage about us today it is natural to wonder whether anything in America was constructed on a solid foundation. Countless bubbles have burst since the Great War, and the integrity of our musical life was one of them. It has been demonstrated that we cannot erect a building with foreign importations, fill it with phonographs, piano-players, radios, crooners, and jazz, and possess an American Temple of Music. There was one defect in our musical life that, irrespective of other detriments, destined it to failure: European control. We have been permitted to listen, to pay, to applaud—but not to participate. Musicians must eat, wear clothes, and have a roof overhead; but our own have languished while foreign ones were being given not the cream only, but most of the milk. (From an article entitled A Plea for Rebuilding America's Music, by Bainbridge Crist).

Musical Chairs

The Musical Arts Association has engaged Artur Rodzinski as conductor of the Cleveland Orchestra, beginning with the orchestra's sixteenth season, October, 1953. He succeeds Nikolai

Sokoloff, who is to take charge of the new New York Orchestra. Owing to the uncertainty of the future of the Los Angeles Philharmonic, its board of directors has reluctantly released Mr. Rodzinski from his contract for next season.

Ho-Hum

A manifesto against modern music, signed by some of Italy's most prominent composers, has caused considerable stir. Ottorino Respighi, Ildebrando Pizzetti, Ruggiero Zandonai, Riccardo Pick-Mangiagalli, Giuseppe Mulè, Alberto Gasco, Alceo Toni, Guido Guerrini, Gennaro Napoli, and Guido Zuffenato say: "We are against this art which cannot have and does not have any human content, and desires to be merely a mechanical demonstration and a cerebral puzzle. The confusion of Babel reigns in the musical world." The document concludes with the assurance that "the romanticism of yesterday will again be the romanticism of tomorrow."

New York Greets Two Singers

Two artists new to the Metropolitan Opera created something of a furore when they made their New York debuts together in a memorable performance of Tristan and Isolde. . . . Hail Frida Leider and Maria Olszewska! It was the ill wind that stopped the activities of the Insull organization (the Chicago Civic Opera) that blew both artists to the Metropolitan.

On The Front Cover:

NICOLA MOSCONA began his singing career as a choir boy in Athens, Greece, the place of his birth. There also the bass-baritone made his professional debut in 1930, singing the part of Sparafucile in Rigoletto. In 1937, Mr. Moscona made his Metropolitan Opera debut as Ramfis in Aida. Since then, he has sung with the company more than 400 times in New York and 250 times on tour. On the occasion of his 300th performance at the Metropolitan, Mr. Moscona appeared in his favorite role, that of Mephistopheles in Gounod's Faust. His complete repertoire includes roles in 107 operas in seven languages—Italian, German, English, French, Greek, Russian, and Spanish. Last year, he filled opera engagements in Italy, Greece, and Columbia, in addition to those in the United States with the Metropolitan and San Francisco opera companies. He also sang a number of concerts in this country. (Photograph by Antony di Gesù, New York.)

Orchestras in New York

(Continued from page 8)

myriad of small points and nuances that are obscured in the opera house. Mr. Szell illuminated many a touch of scoring, many a stroke of contrapuntal or harmonic ingenuity that I had never noticed before. Yet the performance never lost its dramatic sweep and compulsion. Astrid Varnay looked and sang magnificently as Salome; and Miss Thebom and Mr.



Astrid Varnay

Svanholm also projected their roles with dramatic as well as musical skill. The orchestra was very loud in the climaxes, as Strauss wanted it, but the voices cut through, and Mr. Szell was careful to scale the sound down in the passages where this was desirable.

The Mozart overture was paced too rapidly to do justice to its contrapuntal richness, but Mr. Szell conducted the Jupiter Symphony with equal consideration for its buoyancy of spirit and its marvels of workmanship.

—R. S.

Novaes Repeats Beethoven Concerto

New York Philharmonic-Symphony, George Szell conducting. Guiomar Novaes, pianist. Carnegie Hall, Dec. 21, 2:30:

Symphony No. 3 Brahms
Piano Concerto No. 4, G major Beethoven
Overture, Egmont Beethoven

When a conductor is recalled five or six times after a performance of a Brahms Symphony on a Sunday afternoon it means that his interpretation has been extraordinarily eloquent. Such was the case in this concert. The orchestra gave of its best to Mr. Szell, and he gave of his best to the symphony. He did not attempt to impose upon it any personal mannerisms but simply conducted it with every ounce of imagination, skill, structural comprehension and emotional eloquence that he had. The result was a rediscovery of a thrice-familiar work. Everything fell into place, countless felicities of development and detail emerged, and one realized anew why Brahms has become a popular favorite.

Miss Novaes had performed the G major Concerto of Beethoven at the Saturday night concert. Her playing in this matinee concert had the sovereign beauty, warmth, and masterliness that one expects from her. Mr. Szell took the first part of the Egmont Overture unexpectedly slowly but built the coda to a jubilant pitch of triumph.

The program on the previous evening included two works by Mozart—the Overture to The Magic Flute and the Jupiter Symphony, in addition to the Beethoven overture and concerto.

—R. S.

New Friends of Music Town Hall, Dec. 21, 5:30

It seemed impossible that Igor Stravinsky will celebrate his 71st birthday next June 17, so youthful and dapper did he appear at this con-

cert. Not only was the Stravinsky cult out in full force, but many other admirers of this great composer were present to pay him homage. The program consisted of his Concertino for string quartet (1920) in a new version, in its New York premiere; the new Cantata on Anonymous Elizabethan Songs, also in its New York premiere; and the Suite from L'Histoire du Soldat. Stravinsky conducted all three works.

The Concertino has been rescored for flute, oboe, English horn, clarinet, two bassoons, two trumpets, tenor and bass trombones, cello, and obligato violin. So delicate and economical is the scoring that the violin still dominates the ensemble in passages of solo display. Harmonically, this work has always been fascinating; formally, it seems just as inconclusive and wandering as it did before. It was expertly played by members of the Philharmonic Chamber Ensemble.

The Cantata is written for mezzo-soprano, tenor, female choir, and an instrumental group made up of two flutes, two oboes (the second doubling with English horn), and cello. In order to enjoy it, and there is much to enjoy in it, one must divorce one's mind from the verbal rhythms and emotional connotations of the gorgeous fifteenth- and sixteenth-century English poems that Stravinsky has used and concentrate on the musical design and scoring, which are masterly.

The work is in seven parts, consisting of choral refrains, set to A Lyke-Wake Dirge, which frame solo and duet episodes. Both the soprano and tenor solos are composed in the form of a rickercar. The latter is extremely intricate contrapuntally, replete with elaborate canonic devices. Yet so great is Stravinsky's skill that the tenor solo is perhaps the smoothest and most flowing of the sections of the cantata. The soprano and tenor duet, set to the poem, Westron Wind, is freer and simpler in form and more lyric in style.

Jennie Tourel and Hugues Cuénod performed the vocal solos with impeccable musicianship if no great beauty of tone, and the Concert Choir sang the choral episodes well. Members of the Philharmonic Chamber Ensemble provided a sensitive accompaniment. The Suite from L'Histoire du Soldat warmed the atmosphere considerably after the intellectual frigidity of the cantata.

—R. S.

Walter Conducts Bruckner Eighth

New York Philharmonic-Symphony, Bruno Walter conducting. Carnegie Hall, Dec. 25:

Sinfonia from the Christmas Oratorio Bach
Concerto Grosso No. 8, G minor, Op. 6 Corelli
Symphony No. 8, C minor Bruckner

Bruno Walter's interpretation of Bruckner's Eighth Symphony on Christmas night was a musical experience to treasure for a lifetime. It was a completely selfless performance. Mr. Walter seemed to be exploring the majesty and glory and human wisdom in the score with the humility of an acolyte. The orchestra was inspired to the last man. It has never played with more beautiful tone, more heartfelt warmth, and musical insight. And the music itself was revealed for what it is—a great masterpiece. I cannot understand why people complain about the length of this work. Every bar of the score is part of a superb symmetry and encompassing plan. Nor do Bruckner's vision and inventive power falter for an instant throughout its course.



Alexander Hilsberg Bruno Walter

Although the performance lasted over an hour, it seemed short. If one feels and understands the spirit of this music, one cannot become bored or restless, for it is a vision of heaven and a human testament that are packed with meaning in every phrase. I am not bored by five hours of Hamlet and I am not bored by an hour and a quarter of Bruckner. I wish the symphony lasted five hours!

The Bach sinfonia and Corelli's Christmas Concerto made an ideal introduction to the mighty structure that was to follow. They were eloquently played, albeit it was clear that the rehearsal time had been used (quite rightly) for the Bruckner.

—R. S.

Bell Ringers Play In Children's Concert

On Dec. 27, the Bell Ringers of the Brick Presbyterian Church were the guest artists of the New York Philharmonic-Symphony in the third and final concert of its introductory series of young people's concerts at Town Hall. The Bell Ringers played a group of Christmas Carols, and Igor Buketoff led the orchestra in works by Tchaikovsky, Dvorak, and Copland, and George Kleinsinger's Pan the Piper, which was given its first New York performance.

—N. P.

Cherubini Work Conducted by Cantelli

Of the three works conducted by Guido Cantelli in the NBC Symphony program of Dec. 27, Cherubini's Symphony in D major, his only work in that form, elicited considerable interest, if only by virtue of the rarity of its performance. It is actually a fairly colorless bit of classical formalism, except for a scurrying third movement that brings the work to a spirited close. Mr. Cantelli can be rather metronomic in his readings of this sort of thing but, on this occasion, led the orchestra with rhythmic suppleness and stylistic awareness.

The remaining works were the Sinfonia from the second part of Bach's Christmas Oratorio and Richard Strauss's Death and Transfiguration. Mr. Cantelli won sumptuous tone from the orchestra in the latter, carefully and tastefully proportioning the undulating dynamics to achieve a climax of expressive meaning. The proportions of the program as a whole reflected the same taste and musical intelligence.

—C. B.

Walter Conducts Wagner and Strauss

New York Philharmonic-Symphony, Bruno Walter conducting. Carnegie Hall, Dec. 28, 2:30:

Don Juan; Death and Transfiguration Strauss
A Siegfried Idyl; Prelude to Act I of Parsifal; Prelude and Love-Death from Tristan and Isolde Wagner

However inimical this program may have been to the spirit of the Christmas season, its realization under the authority of Bruno Walter made it one of the finest presents a concert-goer could wish for. There is probably no other conductor active in this

country at the present time who could equal the natural warmth and spaciousness of his interpretations on this occasion. Sentiment was there in full measure, but it never degenerated into mawkish sentimentality; real tension and excitement were provided too, but without a trace of frenetic abandon. Under Mr. Walter's leisurely direction the orchestra played with a relaxed mellow tone it seldom exhibits nowadays. Some attacks and releases could have been more precise, but the chances are that more concentration upon these details would have proved detrimental to the more significant over-all effect of the performances.

—A. H.

Hilsberg and Kapell Appear with Philadelphians

Philadelphia Orchestra, Alexander Hilsberg conducting. William Kapell, pianist. Carnegie Hall, Dec. 30:

Leonore Overture No. 3 Beethoven
Piano Concerto No. 3 Prokofiev
Symphonie Fantastique Berlioz

This concert, which marked Alexander Hilsberg's first New York appearance with the Philadelphia Orchestra since he became conductor of the New Orleans Symphony, also gave William Kapell his second opportunity in five weeks to appear as orchestral soloist in Carnegie Hall. The collaboration of the superb orchestra and its two distinguished guests in Prokofiev's popular concerto resulted in a performance that merited every decibel of the noisy ovation it received from the audience. Mr. Kapell's seemingly effortless technique enabled him to give his entire attention to the projection of an interpretation that was utterly sophisticated, but never cynical, and Mr. Hilsberg and the Philadelphians were with him all the way.

The introduction of the Beethoven overture and the opening and closing measures of the third movement of the symphony were set forth with utmost sensitivity under the direction of Mr. Hilsberg, whose regard for musical line and structure made all his readings worthy of respect. Since Berlioz' colossus is not uniformly arresting throughout, it is not surprising that the listener's interest wavered here and there as the work ran on.

—A. H.

Seefried Is Soloist With Philharmonic

New York Philharmonic-Symphony, Bruno Walter conducting. Irmgard Seefried, soprano. Carnegie Hall, Jan. 1:

Symphony in G minor, K. 550 Mozart
Songs for Soprano with Orchestra Mahler
Symphony No. 4, G major Mahler

Bruno Walter conducting the Philharmonic-Symphony in Mozart and Mahler would be enough in itself to guarantee an unforgettable evening, but the presence of a brilliant musician and warm personality as soloist, in the person of Irmgard Seefried, made the concert even more delightful. Miss Seefried, who made her recital debut in New York on Dec. 9, 1951, was soloist with the Philharmonic-Symphony for the first time at this concert. Rarely have I seen an artist received with such spontaneous enthusiasm and affection by this audience.

The four Mahler songs performed in this program were Ich bin der Welt abhanden gekommen, Wo die schönen Trompeten blasen, Ich atmet' einen linden Duft, and Wer hat dies Liedlein erdacht? Each is a masterpiece in its own genre. The first breathes an atmosphere of self-indulgent yet philosophical melancholy that only a German poet could have expressed so poignantly. Miss Seefried sang it with exquisite vocal coloring and nuance. She has a magnificently vital voice which she is able to scale to any

(Continued on page 33)

How To Make "Informed" Choice of Amplifier

THE amplifier is the power plant of the audio system, and as such it must be effective, accurate, and flexible. A phonograph is first of all a mechanical contrivance; it uses the vibrations of a stylus to produce vibrations in air. The "talking machines" of dimming memory did that quite simply by attaching a diaphragm to the stylus itself. Today's machines interpose an electrical stage to give a boost to the sound energy. The job of a high-fidelity amplifier is to provide this boost and to maintain the closest possible likeness of the reproduced sound to the original. This admittedly can become somewhat complicated in function, but it need not be so in use. There is no need for a home phonograph to look like an engineer's control panel, or for a music lover to have a degree in engineering.

However, in order to choose an amplifier one should have an acquaintance with the basic requirements for high fidelity. There are currently more than a hundred amplifiers available for home audio systems; from this proliferation one can, armed with a few basic criteria, make an informed choice. These criteria are width of frequency range, amount of distortion, power, adequacy of control, matching with the other components. And, of course, cost.

Ears and Amplifiers

An amplifier has an "input" and an "output". The input is the very small electrical signal from the pickup (or tape recorder, or radio tuner, etc.); the output is the vastly larger current that drives the speaker. Each of these corresponds in form to the sound-wave pattern to be reproduced, and the better the equipment the more exact the correspondence. One of the failings of a poor amplifier is its inability to handle the very low or very high frequencies in the audible range. Our ears respond to frequencies in the range from 30 to 15,000 cycles per second, and our amplifier should do likewise. Many amplifiers are designed to exceed these limits by far in order that the audible portion be close to perfection.

The output energy must be in balance throughout this range, or nearly so; in engineering terms this is called a "flat response", because a graph will show no peaks or depressions. Deviation, or change in level, is measured in decibels (db), and is shown in specifications like this: "20 to 20,000 cycles, plus or minus 1.5 db".

A desirable quality in an amplifier is a minimum of distortion, or tendency to alter the wave pattern of the output from that of the input. This can be measured in per cent of output at a given power, and the makers publish such figures through which one can make comparisons. In one of the standard smaller amplifiers, for instance, it is "ten watts at 3%". By way of comparison, a much more costly model is rated at "less than 1% at twenty watts".

How much power must an amplifier have? To find an answer, we must look at the sound wave itself. The wave pattern of music is extremely uneven, with irregular alternations of high and low intensity levels, even while the apparent loudness may seem nearly uniform. The almost instantaneous periods of high intensity, called "peaks", must be reproduced as faithfully as the rest of the pattern if the sound is not to suffer distortion. A measurement of average

As the power plant of the audio system, the amplifier must be effective, accurate, and flexible

By JOHN URBAN

power output for room-listening levels ordinarily may be less than one watt, yet the peak requirements at that same level can be ten times that value. Thus the power requirement is not a matter of sheer loudness—a five-watt amplifier at full blast can drive one from the room—but is yet another aspect of high fidelity.

For a moderate-size room, a ten-watt amplifier is usually sufficient. With acoustically "dead" interiors and increased size, power requirements increase. A twenty-watt output is desirable for relatively large rooms, and some areas of unusual size may need up to fifty.

Apart from the volume control, taken for granted, an amplifier should have separate treble and bass controls. Why any tone controls if the ideal amplification is "flat"? Because the vagaries of all the elements, from recording techniques to speaker installation and room acoustics make it unlikely that the end product will be in balance without the use of some control at the amplifier. Why two, instead of the familiar single "tone" control of most commercial sets? Because the balance of one end of the spectrum has no necessary relation to the other. Many home speakers are, as installed, somewhat deficient in bass; a bass increase can help compensate. Recordings sometimes have too much, or too little, bass or treble, and must be brought back into balance.

The bass control affects the range below about the 1,000-cycle point, or approximately two octaves above middle C, while the treble control affects the range above that point. The amount of change, measured in decibels, is customarily given for the 50-cycle and 10,000-cycle points, and is usually about fifteen decibels plus or minus. The graph reproduced on this page illustrates a typical range of such controls.

(A further problem of balance lies in the practice, for technical reasons, of recording with an attenuated bass and boosted treble "built into" the grooves. Modern amplifiers have a compensatory increase in bass designed into them, while the high frequencies may be brought back into balance by attenuation of the treble. The best compensation is with the use of an "equalizer" which matches the recording curve. Some of the best amplifiers have these equalizing circuits available on a switch, or separate equalizers can be simply added at the input. This question, essentially separate from amplification, can only be mentioned at this time.)

A relatively recent addition to amplifier controls, found on only a few of the more expensive models, is the "loudness" control, so named to differentiate it from the conventional volume control. As sound intensity diminishes, our ears are able to hear proportionately less of the extremes of the hearing range, until, after a point, they vanish. For example, in a recording of an orchestra played at a fairly low level, the basses can be heard hardly or not at all. The loudness control is so designed that, as the general level of sound is lowered, the bass and treble are maintained proportionately higher, so that the aural balance remains constant. There is some value to this, although substantially the same result can be had with the use of standard tone controls.

Because of fundamental requirements of amplifier design, the input voltage from the pickup must be over a certain minimum value in order to drive the amplifier. The familiar crystal cartridge, simple in form and cheap to produce, meets this requirement, but is far less suitable for high fidelity than the magnetic cartridge, which does not. In order to use the far more desirable magnetic type, there must be added between the cartridge and amplifier an intermediate stage called the preamplifier.

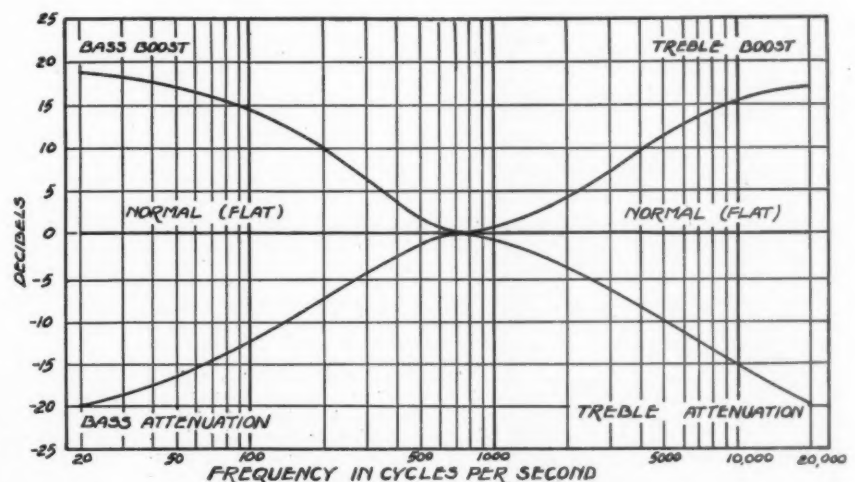
With the nearly universal acceptance of the magnetic cartridge for high fidelity, the preamplifier is generally built into the amplifier chassis. In the case of the exceptions, the makers of magnetic cartridges provide matched preamplifiers, ready to plug in and forget.

Amplifier to Speaker

The connection of the amplifier to the speaker is a simple matter, thanks to a certain degree of standardization. Speakers are rated in terms of "impedance" of the voice coil, in ohms. Most are of the eight-ohm variety, with some of sixteen, and still fewer of four. The amplifier output is arranged to match these common speaker impedances, with simple connections at plainly marked terminals.

Apart from the impedance matching of speaker and amplifier, one warning is in order. Make sure that the power-handling capacity of the speaker is at least equal to the maximum power output of the amplifier. An amplifier whose output is twenty watts is poison to a speaker rated at ten. However, there is no necessity to match the power ratings, nor is it even desirable. A ten-watt amplifier and a twenty-watt speaker can be quite content together.

The only factor of choice so far untouched is expense. The cost of an amplifier should be related to that of the other elements of the system, and a fair starting point is that the amplifier should account for a third to a quarter of the total investment. The fidelity of any single element should not greatly exceed that of the others, as the excess quality is largely wasted. Given a price range, one can choose on the basis of the preceding discussion. There is a fine variety of amplifiers in the ten-watt, fifty-dollar category, and from there one ascends toward the high-fidelity stratosphere of the miraculous.



This graph illustrates the maximum effect of typical bass and treble controls

Records and Audio

Mozart Requiem

MOZART: Requiem, K. 626. Robert Shaw Choral, RCA Victor Orchestra, Robert Shaw conducting. Yvonne Ciannella, soprano; Doris Okerson, contralto; Walter Carringer, tenor; Raymond Keast, baritone. (RCA Victor LM 1712, \$5.72.)

EXTRAORDINARY clarity and balance are the principal merits of this performance of the Mozart Requiem. In following the recording with score I was constantly impressed at the persistence with which Mr. Shaw had worked out every technical problem. The entrances are all perfect; the lower voices have as much weight in the contrapuntal fabric as the upper ones; the chorus is just as flexible when singing piano as when singing forte. Yet, for all its crossing of musical t's and dotting of musical i's, this performance is lacking in individuality and grandeur of format. It is too impersonal, too slick, and too streamlined to do full justice to Mozart's poignant music. The main trouble seems to be with the rhythm, which is far too unvaried and metronomic.

The singing reveals considerable color and intensity at times, despite these drawbacks, and the orchestra plays beautifully, as far as tone and dynamics are concerned. The soloists, who are members of the Choral, sing tastefully if with no especial mastery of voice or style. Here again, less uniform and impersonal approach to the work would have been helpful.

As a whole this performance is a stunning technical achievement. It is superior in these respects to the Remington album made at Salzburg, and it can be recommended as a more satisfactory buy even though it is considerably more expensive. Slightly fuzzy surface quality and lack of clean definition of sounds mar an otherwise quite good recording; and it requires additional bass boost. But even so, the difference between this and the other recording in technical aspects is very great, and Mr. Shaw's bouncy impersonality is no worse than Josef Messner's pompous and lethargic style.

—R. S.

A Toscanini-NBC Parcel

BRAHMS: Symphony No. 1, in C minor; Symphony No. 4, in E minor. NBC Symphony, Arturo Toscanini, conductor. (RCA Victor LM 1702 and 1713, \$5.72 each.)

PROKOFIEFF: Classical Symphony. GERSHWIN: An American in Paris. NBC Symphony, Arturo Toscanini,

Così fan tutte (Twice) and Zaide

A SPATE of Mozart lyricism from three different directions at almost the same time comes as something of an embarrassment of riches, particularly since all of it represents both performance and recording on a high plane of excellence. Two of the offerings are *Così fan tutte*, one sung in English, the other in Italian; the third is the *Singspiel*, *Zaide*, sung in German:

MOZART: *Così fan tutte*. Eleanor Steber, soprano; Blanche Thebom, mezzo-soprano; Roberta Peters, soprano; Richard Tucker, tenor; Frank Guarrera, baritone; Lorenzo Alvario, bass. Metropolitan Opera Chorus and Orchestra, Fritz Stiedry, conductor. (Columbia SL-122, \$16.58.)

MOZART: *Così fan tutte*. Erna Hassler, soprano; Hetty Plümmacher, contralto; Käthe Neutwig, soprano; Albert Weikenmeier, tenor; Karl Hoppe, baritone; Franz Kelch, bass; Ton-studio Chorus and Orchestra of Stuttgart, Joseph Dünnwald, conductor. (Remington R-199-117, \$7.47.)

MOZART: *Zaide*. Hugues Cuénod, tenor; Mattiwilda Dobbs, soprano; Bernard Demigny, bass; Joseph Peyron, tenor; John Riley, tenor; Orchestre Philharmonique de Paris, René Leibowitz, conductor. (Poly-music PR 901/2, \$11.90.)

There is not too much to choose between the *Così* of Columbia and that of Remington at the same time that there is everything to choose between them. Much depends upon one's individual taste in matters operatic. The two are as different as the hemispheres of their separate origins, yet each is excellent in its own way. The main differences are these: The Columbia version, the first recording of the opera to be made in the United States, is substantially that of the successful Metropolitan revival of 1952. It was made last June at Columbia's New York studio with an all-star cast of young singers, mostly American. It is sung in the English translation supplied by Ruth and Thomas P. Martin, and it has the élan of Mr. Stiedry's direction.

The Remington recording, in addition

to being less expensive, will gratify many traditionalists by its use of the original language (Italian) and its less brilliant—meaning mellower—and more leisurely performance. They also may prefer the harpsichord for the more historically evocative accompaniment of the recitatives over the grand piano, which strikes a modern note in the Columbia pressing. The latter, on the other hand, is enhanced for many listeners by the English language, which comes through remarkably well, and effectively reveals the drollery of Da Ponte's excellent libretto. The essentially rhythmic—almost bouncing—pace set by Mr. Stiedry keeps the music moving at a lively rate and imparts a brightness and gaiety to the proceedings which emphasize the opera's basic character.

From the standpoint of engineering, the palm must go to Columbia for a truly superior achievement under ideal studio conditions. The voices are clear and three-dimensional through all frequencies, as though the singers were standing directly behind the loudspeaker, and the vocal and instrumental balance is carefully maintained. We do not know under what conditions Remington obtained its European tape, but, while of good quality generally, it lacks the definition in detail of the Columbia disks and is marred by a bit of bass rumble and a somewhat scratchy surface. The buyer can't go wrong with either set.

Zaide is one of Mozart's early experiments with the reviving German *Singspiel* and may be regarded as a small-scale model of *Die Entführung aus dem Serail*. It concerns the familiar "Turkish" formula of the Sultan whose Christian slave (Gomatz) and female favorite (*Zaide*) have fallen in love and run away together. They are captured and returned to face the wrath of the Sultan, who insists that the lovers and their conspirators must die. This crisis concludes the second act, and we never will know what happens thereafter because the third act either was lost or never was written—probably the latter. The recitatives also are missing, and there is no overture. What remains are fifteen musical numbers,



including two important melodramas—vocal declamations with orchestral accompaniment—which were important elements in the *Singspiel* and represented a compromise between recitative and speech.

The significance of *Zaide*, aside from the musically delightful ensemble numbers and other highly distinguished pieces, is its historical position as one of the first attempts, guided by Gluck, to break the world-hold of Italian opera and develop an individual German form, with more advanced ideas of dramatic movement and continuity and with a folk-flavor in the melodies. As such, plus the fact that Mozart dropped it unfinished (probably for the very practical reason that he saw no likelihood of an immediate performance), it is a priceless musical curiosity and should be in the library of every musical scholar and opera-lover.

The recording, fortunately, is a reliable one. The singers are of high professional calibre, and Mr. Leibowitz conducts with a sure hand. Voices and instruments are well defined and good balance is achieved after greater attenuation of highs than usual.

—R. E.

badly. Mr. Toscanini makes a good job of this bit of witty sophistication. But the Gershwin music is a different matter. This is a genre piece of a kind of fairly elementary American off-beat music which European musicians almost uniformly fail to grasp. For comparison's sake, I put on, immediately after the Toscanini version, the original orthophonic recording made twenty years ago by Paul Whiteman and his orchestra, with Gershwin himself at the piano, and waited to be astonished at the difference. I was.

Theoretically the two are identical. Actually they are as different as day and night. The better recording by far is, of course, the old one (also by Victor, by the way, and now available on LP records). Toscanini dots all the i's and crosses all the t's, but he misses the indigenous "blues" quality and the savagely "sharp" syncopation that are the essence of American jazz. Otherwise the performance is grand and virtuosic, like everything the NBC players and their conductor undertake. The recording is equal mechanically to those of the Brahms symphonies.

—R. E.

BEETHOVEN: Symphony No. 4. SCHUMANN: Symphony No. 4. *San Francisco Symphony*, Pierre Monteux conducting. (RCA Victor LM 1714, \$5.72.) As can happen only in the hands of a great interpreter, Beethoven's Fourth is revealed anew

as his most felicitous symphony, and Schumann's Fourth is molded into a lovely entity instead of just starting and stopping over and over. The performances are glowing, the recording superbly resonant.

—J. L.

Handel's Water Music

HANDEL: Water Music; Fireworks. London Philharmonic, Sir Hamilton Harty conducting. (Columbia RL 3019, \$3.08.)

HANDEL: Water Music. MOZART: Overture to The Marriage of Figaro. SCHUMANN: Overture to Genoveva. Boston Symphony, Charles Munch, conductor. (RCA Victor LM 7009, \$4.67.)

THIS is no easy choice. Victor's recording is a brand new one, and the Boston Symphony makes sumptuous sounds. But the Columbia disk, one of its new Entrée series, saves you the price of a lunch and offers the Fireworks as well, even if it is an old performance. My review copy of the latter had a slight waver, but even with all their age Sir Hamilton Harty's interpretations are more to my taste than those of Mr. Munch. The Boston conductor runs the Handel like an express train, and those who like their eighteenth-century music served up with nineteenth-century vigor, as so many do, will

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incline to the Victor recording. The Mozart is given the full treatment and emerges resplendent if not with the appropriate lightness. The Schumann, which is well worth having around again, receives the best handling all around.

—J. L.

Beethoven Cello Works

BEETHOVEN: Sonata in F major for Cello and Piano, Op. 5, No. 1; Sonata in G minor for Cello and Piano, Op. 5, No. 2. *Antonio Janigro, cellist; Carlo Zecchi, pianist.* (Westminster WL 5170, \$5.95.)

BEETHOVEN: Sonata in A major for Cello and Piano, Op. 69; Variations on Mozart's Bei Männern welche Liebe fühlen, in E flat major, for Cello and Piano. *Antonio Janigro, cellist; Carlo Zecchi, pianist.* (Westminster WL 5173, \$5.95.)

WE are all so steeped in the late Beethoven these days that we are apt to forget how fresh, how invigorating, and how masterly much of the early and middle Beethoven is. The five cello sonatas of Beethoven span nearly his whole creative development. The two of Opus 5 were presumably composed in connection with a visit to Berlin in 1796, for presentation at the court of Frederick William II, who was an enthusiastic amateur cellist. Both sonatas have the same plan: a rich, introspective Adagio, followed by a lively and ingeniously developed rondo. The F major is more or less extrovert in character, while the G minor reveals a glimpse of the tragic Beethoven of later years. Mr. Janigro and Mr. Zecchi play them with a richness of insight, nobility of style, and finish of ensemble that leave little to be desired. The cello tone is vigorous but not rough, expressive but not oversensuous; and the piano tone has variety of color and volume. These are not the most temperamentally exciting interpretations imaginable, but they are musically satisfying. Westminster is to be congratulated on the engineering aspects of this recording. It represents superb string quality, a real sense of presence.

The wonderful Sonata, Op. 69, composed in 1807-1808, is a product of Beethoven's maturity and of some of his richest years. Not only is this sonata replete with thematic beauty and invention, but it has a sheer headlong energy that intoxicates the listener or performer. From the noble opening, with its gathering momentum as the movement progresses, to the buoyant rhythm of the finale, this work carries us along on a wave of inspiration. It is a masterpiece of musical structure and at the same time completely spontaneous in style. The two artists perform it with both eloquence and technical brio. Here again, it is their fine taste, sense of style, and solidity of execution that are most striking. The variations on the Mozart air are always fresh and delightful, and they are beautifully played by Mr. Janigro and Mr. Zecchi. This recording is as excellent from the engineering standpoint as the other.

—R. S.

Delius Emerges

DELIUS: On Hearing the First Cuckoo in Spring; Summer Night on the River; Intermezzo and Serenade from Hassan; Caprice and Elegy for Violoncello and Orchestra; Prelude to Irmelin. *Concert Arts Orchestra, Felix Slatkin, conductor.* (Capitol P 8182, \$4.98.)

THIS collection helps to fill the unaccountable hiatus in the LP literature so far as the music of Delius is concerned. Only one other recording (Over the Hills and Far Away, by Columbia) currently is available in microgroove, and this is difficult to

understand in view of the mellifluousness of the music and its importance in near-contemporary repertoire. All of the selections above were available on 78 rpm, if memory serves, and still may be. The peculiar Anglo-French impressionism that pervades all of Delius' work and was not duplicated anywhere, except possibly in some of the music of Cyril Scott, is well represented here. And it is set forth by Mr. Slatkin and his orchestra with the gentleness and simplicity that are generic to the style. Except for a slight haze over the high frequencies, the recording is of excellent quality.

—R. E.

Don Pasquale Again

DONIZETTI: Don Pasquale. *Melchiorre Luise (Don Pasquale), Lina Aymaro (Norina), Juan Oncina (Ernesto), Scipio Colombo (Dr. Malatesta), Josef Schmidinger (Un Notaro), Vienna Kammerchor, Reinhold Schmid, director. Vienna State Opera Orchestra. Argeo Quadri conducting.* (Westminster WAL 206, \$11.90.)

THIS is a lively performance of Donizetti's opera, more notable for robustness singing than for finesse. It is adequate, and sometimes more than adequate, without ever achieving a high level of distinction. Mr. Luise is a bumptious Don Pasquale, but he misses some of the finer shades of the character, notably its pathos. For Donizetti was too sensitive an artist not to include hints of seriousness in his rollicking comedy. Miss Aymaro has a powerful and fresh voice. It becomes shrill and sometimes goes off pitch in high passages, and some of her rapid scales are not clear. Nonetheless she sings with both vitality and color. Mr. Oncina is a bit lachrymose, but otherwise acceptable; and Mr. Colombo sings the role of Dr. Malatesta in rough but amusing fashion. The orchestra plays the lilting music too ponderously, but this is largely the fault of Mr. Quadri's stodgy conducting. This recording is up to the usual fine Westminster standards, with the exception of a somewhat higher level of surface noise than one is accustomed to from this company.

It must be confessed that the Urania recording of Don Pasquale, performed by artists and by the orchestra of La Scala under Armando La Rosa Parodi, is far superior to this one in style and spirit. Perhaps the most immediately noticeable feature of superiority is the clearer and more sensitive diction of the singers in the Urania cast. But the conducting is also much more aristocratic.

—R. S.

Two Schumann Quartets

SCHUMANN: String Quartet in A minor, Op. 41, No. 1; String Quartet in A major, Op. 41, No. 3. *Curtis String Quartet.* (Westminster WL 5166, \$5.95.)

SCHUMANN'S three string quartets, all composed in 1842, belong to the greatest and most characteristic music he has left us. It is a pity that there was not room to include the second quartet with the others, for the three are all different from each other and the second is in no wise inferior to the others. The Curtis Quartet plays with a fine sense of ensemble, technical brilliance and solidity, and directness of feeling. The Presto finale of the A minor Quartet, one of the dearest and most contrapuntally ingenious movements Schumann (or anyone else) ever wrote, is beautifully articulated, and the Olympian variations of the A major Quartet are passionately intense in their interpretation. As with most releases by Westminster,

ter, the quality is excellent and the engineering comment needs no qualifications.

—R. S.

For Orchestra

SPOHR: Symphony No. 3, in C minor, Op. 78. *Radio Frankfurt Symphony, Georg Schlemm, conductor.* (Urania URLP 5008, \$4.75.) The revival of Spohr's music continues. This work, with its skillful craftsmanship, grows more attractive with each hearing, but no amount of replaying will ever make it sound important.

—R. A. E.

Chamber Music

MOZART: Serenade No. 10 in B flat, K. 361. *Los Angeles Woodwinds, William Steinberg conducting.* (Capitol P 8181, \$5.00.) This is a dedicated performance if ever I have heard one. Aficionados will not want to miss it. The recording is extraordinary in balance and naturalness of instrumental sound.

—J. L.

SHOSTAKOVICH: Quintet, Op. 57. *Hollywood String Quartet, with Victor Aller, pianist.* (Capitol P 8171, \$4.98.) This is pre-war Shostakovich and, as such, is less diverted from the paths of pure musicality than the latter effusions of the

Records and Audio

Stalinist school, or whatever the new Soviet musical dispensation is called. It is pleasant music with enough diversity of material and method to hold the attention, and clear enough in its intentions, despite modern techniques, to sound reasonable even to the untutored ear. It is a worthy addition to the slim literature for quintet. The recording is highly satisfactory.

—R. E.

Opera, Opéra-Bouffe

WAGNER: Brünnhilde's Immolation; Siegfried Idyll. *Helen Traubel, soprano. NBC Symphony, Arturo Toscanini, conductor.* (Victor LCT 1116, \$5.72.) The way of Miss Traubel and Mr. Toscanini with the music of Wagner—and a grand way it is—must be familiar to every music-lover by this time. Both are at their best in these transcriptions. Victor informs the listener in a jacket note on this collector's series that the historical and musical interest of the performance, dubbed from the original 78-rpm recording, justifies the unavoidable reduction of quality compared to current standards. An absence of the upper frequencies and lack of depth of sound in the orchestra is the

(Continued on page 20)

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Records and Audio

(Continued from page 19)
price one must pay, but it is worth it for the reasons stated.

—R. E.

DONIZETTI: Lucia di Lammermoor highlights. *Patrice Munsel and Thelma Votipka, sopranos; Jan Pearce, Paul Franke, and Luigi Velucci, tenors; Robert Merrill, baritone; and Ezio Pinza, bass.* RCA Victor Orchestra and Chorus. Renato Cellini conducting. (RCA Victor LM 1710, \$5.72.) The singing here is consistently fine, even to the minor roles. Every last production detail has been attended to. And the recording itself is excellent but for the negligible extent to which the room resonance tends to obscure clarity.

—J. L.

LECOCQ: Giroflé-Giroflá, opéra-bouffe in three acts (abridged). *Cast of seven, with chorus and orchestra of Radio Berlin, Willi Lachner, conductor.* (Urania URLP 7054, \$5.95.) One of the best known of Lecocq's many nineteenth century operettas, which, being sung in German and in a German style, loses its French piquancy and makes rather dull listening. The recording is good and worth the price if you like this sort of thing.

—R. E.

Miscellany

FOLK MUSIC OF THE UNITED STATES. (From the Archive of American Folk Song, edited by Frances Densmore. Issued by the Library of Congress.) Songs of the Sioux (AAFS L23); Songs of the Yuma, Cocopa, and Yaqui (AAFS L24); Songs of the Pawnee and Northern

Ute (AAFS L25). Thanks to Frances Densmore's work in the field for the Smithsonian Institution, and thanks to the generosity of Eleanor Steele Reese, who made it possible to transfer the recordings from the original cylinders to acetate disks, we can now hear American Indian music as it was and is. To those accustomed to the saccharinities of popular song and operetta it will come as a terrible, but salutary, shock. If they have patience to listen, they will find great fascination in these songs, with their pulsatile rhythms and strange, animal-like cries.

—R. S.

OLD CURIOSITY SHOP. Selections from vintage recordings. *Helen Morgan, Will Rogers, Sophie Tucker, Gloria Swanson, De Wolf Hopper, Marlene Dietrich, Maurice Chevalier, John Barrymore, Fanny Brice, and Enrico Caruso.* (RCA Victor LCT 1112, \$5.72.) For sentimental reasons, many will treasure one or another of the brief souvenirs included here. The Chevalier performance of Valentine and Caruso's singing of Dreams of Long Ago, dating from 1929 and 1912 (!) respectively, are worth the price of the record.

—J. L.

WILL ROGERS SAYS: Commentary by Will Rogers, Jr. Produced by Arnold Marquis. Musical direction, Albert Harris. These excerpts from Will Rogers' broadcasts are extraordinarily vivid. His humor has worn remarkably well, and it is a pity that he is not still with us, for the world today needs wit and laughter worse than ever. The musical interludes are appropriately simple and folksy, and the comments by Will Rogers, Jr., are interesting and informative. (Columbia ML 4604, \$5.45.)

—R. S.

SHAKESPEARE: Hamlet. Theatre Guild on the Air production, with John Gielgud, Dorothy McGuire, and Pamela Brown. (RCA Victor LM 6007, \$11.44.) Purists will take umbrage at the considerable editing; but the performance withal is stunning, and the recording could hardly be better by today's standards.

—J. L.

ANNA RUSSELL SINGS? Anna Russell, concert comedienne. Harry Dworin, accompanist. (Columbia ML 4594, \$5.45.) A representative selection of Miss Russell's zany advice on song selections for concert singers. Delightful; well recorded.

—R. E.

Armed Forces Abroad Hear Home-Town Music

American fighting forces all over the world now get a touch of "home" by way of daily transcribed programs of music by organizations in their home towns which are sent out to them from sixty transmitters of the Armed Forces Radio Service. Groups heard thus far include the Kingsport, Tenn., Civic Symphony; Trenton Symphony; Western Kentucky State College Symphony; Scranton Philharmonic; Iowa State College Symphony; Baltimore Symphony; and Atlanta Pop Concert Orchestra.

AGO Sponsors Binaural Broadcasts

The American Guild of Organists inaugurated a series of binaural broadcasts over the AM and FM services of the interstate WQXR network on Jan. 3; it will continue through the spring every Saturday afternoon at 4:30. The opening soloist was Marilyn Mason. On successive broadcasts Vernon de Tar, Richard Ross, Robert Baker, Jeanne Demessieux, Walter Baker, and Catherine Crozier will be among the other artists to appear.

Symphony Conductor Suggests Alternative To Union Rule Against Recording Abroad

THE following letter from Fritz Mahler, conductor of the Erie Philharmonic, to James C. Petrillo, president of the American Federation of Musicians deals with the controversy aroused by the AFM's important resolution "to prohibit symphony orchestra conductors from recording with foreign orchestras when recordings are sold in competition with American recordings."

Dear Mr. Petrillo:

Through my manager, Mr. Arthur Judson, I received a copy of your letter of July 8 which, in effect, forbids the participation of members of the American Federation of Musicians from making records with non-members of the AFM, especially with European orchestras.

I am in complete agreement with your evident intention to combat successfully the competition of foreign-made records. However, I would like to express a doubt as to whether the elimination of co-operation between American artists and foreign musicians will in any appreciable way change the present situation. This letter would like to suggest that a different procedure might well be considered.

As far as the making of records in Europe is concerned, there is a great number of well-qualified European conductors and soloists available, and the elimination of the relatively few American conductors and soloists who have made records in Europe will not change that picture in the least. Especially, and here we come to the main point, because the taste of a sizeable group of record buyers in America has undergone a radical change since the advent of LP recordings.

You are undoubtedly aware of the fact that it was the name of a conductor or soloist that, in the past, was the main attraction for the record buyer. He purchased practically any record of the Boston Symphony or of Toscanini without too much regard for the composition involved. In any case, it was mostly the standard compositions of the great masters that were bought, or individual operatic arias sung by famous artists.

Emphasis on Repertoire

LP discs, recorded in Europe, have made it possible to bring to the American public a great number of rarely played compositions ranging from the pre-classics to the moderns. These worthwhile and hardly known compositions, and not the standard works of the symphonic repertoire, serve as the main material for the foreign recordings. Among the record-buying public of this country there exists a very musical section which shows a steady and rapidly growing interest in the work of the composer rather than in the "interpretation" of the performer and which is also willing to buy these compositions if they are played by unknown European orchestras and conductors, provided only that performance and recording give a musically and technically acceptable picture of the work. That seems to be a highly commendable and mature attitude.

However, this minority section is too small to cover recording expenses. The following respectful suggestion would go a long way toward enabling recording companies to compete successfully with European production expenses. The recording scale of the AFM should be divided into two parts: (1) the present scale should be retained for orchestras with budgets

of \$100,000 or more and (2) a lower scale should be set for the smaller orchestras with budgets below \$100,000.

In my opinion, the smaller orchestras, for example the Erie Philharmonic, are perfectly capable of making satisfactory recordings of the lesser known classics and of modern works as is done now by European orchestras. It would thus enable the American companies to make records of unusual works for a specialized audience in this country without, in any real way, competing with the recordings of the standard masterpieces by the major orchestras. In addition, it would also have a salutary effect on the fair distribution of the recording work throughout the country.

As you know, the American recording field is for all practical purposes dominated by two major companies who in turn engage mainly our biggest orchestras. The remaining good orchestras of the country record relatively seldom, or not at all. The recording companies can hardly be blamed for that side of the picture; they naturally prefer the group which "sells" better since they must pay the same price for a member of the Boston Symphony as for a player of a lesser orchestra.

I firmly believe that it would be of the greatest benefit to the country, musically speaking, if the making of records could be distributed more fairly among most of the American orchestras. It involves the matter of added income for local musicians and the understandable pride that every citizen has in the achievements of "his" home orchestra.

This suggestion does not in any way imply a lowering of the present recording scale for the orchestras which have recorded in the past. Their scale and agreements with the recording companies would not be affected at all. The suggestion merely makes evident the possibility of bringing the smaller orchestras of this country into the recording field. It would enable the American companies to make records of the lesser known repertoire at a smaller risk and would put them in a better position with regard to European competition.

The division of the recording scale would only be in line with the established wage policy of the AFM which permits a flexible scale for symphony orchestras in the various cities. The AFM would undoubtedly be capable of preventing any wrong interpretation of this arrangement.

Fritz Mahler
Erie, Penna.

Charleston To Observe Orchestral Anniversary

CHARLESTON, S. C.—The Charleston Symphony gave its first program of the season on Dec. 1 and 2 in Memminger Auditorium, under the direction of J. Albert Fracht, who is now in his ninth season as conductor of the orchestra.

During the latter part of the season the orchestra and Mr. Fracht will give a special program in observance of the 100th anniversary of the establishment of a symphony orchestra in this city, the Charleston Philharmonic, which was founded in 1853 and had the benefit of a state subsidy. Also planned for the Charleston Symphony's programs is the premiere of a new symphony by Horace Johnson.

Mr. Fracht also conducts the South Carolina Philharmonic, which functions in Columbia, the state capital.

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Welsh National Opera Company Triumphs in Performance of Nabucco

(Continued from page 5)

hear Il Trovatore given by the Welsh National Opera Company. The level of the performance was not far above that of the Faust I recently heard in Dublin. But by the time the 1952 fall season came around, the Welsh company had enormously improved its standard. Verdi's Nabucco was a real triumph. Settings and costumes of high professional merit were designed by a local artist, Patrick Robertson. The stage direction, better than much of that at Covent Garden, was allotted to John Moody, who was responsible for the much-praised Sadler's Wells Opera production of Verdi's Simon Boccanegra. Instead of a pickup orchestra, the Bournemouth Municipal Orchestra (perhaps no great shakes as a symphonic ensemble, but a big cut above most provincial pit orchestras) played in all performances. Leo Quayle, formerly a member of the Sadler's Wells Opera staff, was musical director, conducting three of the season's four operas—Nabucco, Carmen, and La Traviata. Charles Groves, conductor of the Bournemouth orchestra, was in charge of Il Trovatore.

Welsh Singers Impressive

Perhaps the greatest surprise of all was in the quality of the singing. In *Vai pensiero* (or whatever it was in English) and the other noble choruses the large corps of Welsh singers was most impressive. The Abigail was Ruth Packer, a leading soprano of the itinerant Carl Rosa Opera Company, temporarily out of a job because of the suspension of that company's fall tour. She sang with tremendous flair and a way of making high Cs really count; I am surprised that she has not been snatched up by Covent Garden. The rest of the singing was generally capable, though not as striking as Miss Packer's. I felt that I had seen a full-scale opera performance, not merely a worthy provincial endeavor. If this company continues its progress (with the financial aid, which it now has, of both the Arts Council of Great Britain and the Corporation of Cardiff) the decentralization of opera in Britain—strongly advocated in Parliament this autumn—will be furthered by the existence of at least one strong provincial outpost. At present many non-Londoners are irritated to see nearly all the Arts Council's money for opera turned over to the two London companies at Covent Garden and Sadler's Wells.

The two London companies, however, have in general turned out a quality of work that merits continued government subsidy. To be sure, it is legitimate to wonder why Covent Garden runs at large a deficit as the Metropolitan, when production costs are so much lower in London than they are in New York, and when a good deal of obvious economy is exercised in the choosing of casts. But at least the musical standard at Covent Garden is improving, if the testimony of my more experienced colleagues may be credited.

A source of bewilderment to me is the strange division and overlapping of repertoire in the two opera houses. In four months both houses have scheduled *Tosca*, *Il Trovatore*, *La Bohème*, and *The Marriage of Figaro*. Sadler's Wells gives *Samson*, *Faust*, *Il Trovatore*, *Cavalleria Rusticana* and *Pagliacci*, and Don Giovanni, all of which belong on the bigger stage. (Perhaps there may be disagreement about Don Giovanni, but the Sadler's Wells cast does not make a good case for the smaller version.) Covent Garden gives *The Magic Flute* with voices that would be more effective in a smaller place (Valerie Bak's Queen

of the Night was far more effective in the King's Theatre in Edinburgh as in the twice-as-big Covent Garden.) There seems to be little coordination between the two managements. Singers who have proved themselves at Sadler's Wells are rarely invited to move over to Covent Garden. To the outsider, the state-subsidized London opera project appears to be run on terms that often militate against artistic growth and that indicate inadequately planned policies at both houses.

Official ballet, like opera, is divided between the two houses. In both places the repertoire is disappointingly sterile. The Sadler's Wells Ballet, which, to the confusion of all non-Londoners, functions at Covent Garden, is relying more and more on such full-length ballets as *Sylvia*, *Coppélia*, and *Le Lac des Cygnes*, each of which occupies a full evening. With Margot Fonteyn still on the sick list two months after an attack of diphtheria and Violetta Elvin away for ten weeks of guest appearances at La Scala (where she made an enormous success in the opening performance of Verdi's *Macbeth*), the Sadler's Wells Ballet is decidedly short of prima ballerinas. The delightful but dramatically limited Beryl Grey and the workaday Nadia Nerina fill most of the chief assignments. There is not nearly as much glitter about the company as there was when it first came to the United States in 1949. There are few new faces and few new works, and one feels that the project is in danger of going to seed.

The Sadler's Wells Theatre Ballet, the junior company at the Sadler's Wells Theatre, shows more vitality. But it has been greatly oversold since its American tour. It is a charming Volksballet, with several attractive young dancers in its ranks and a repertoire that is on the whole winning but unpretentious. It is essentially a local group, the delight of those who make their way out a dismal stretch called Rosebery Avenue to see its performances for a top price of about \$1.50 and a bottom price of about a quarter. The American tour, I am convinced, was an unwise experiment at the prices charged for it; and so was the more recent engagement at the Edinburgh Festival. The company now faces the psychological problem of settling back into the smaller orbit it never should have left.

Visiting Conductors

The early part of the London orchestral season was designed to make an American—or an Italian—feel at home. There were visits, in quick succession, by Victor de Sabata, Arturo Toscanini, and Guido Cantelli, all familiar figures in the American scene. As the autumn proceeded, however, the list of guest conductors (and guest orchestras) took on a Central European cast. Clemens Krauss brought the Vienna Philharmonic for a series of four of the most charming concerts imaginable. He gave the first London hearing of excerpts from Strauss's last opera, *Die Liebe der Danae* (which, unfortunately, a conflicting engagement kept me from hearing); an incomparable performance of Strauss's *Till Eulenspiegel*; and Mozart and Schubert that sang in heavenly fashion, with truly Viennese lyricism.

Josef Krips, titular conductor of the London Symphony, appears not to spend much time in London. Recently, however, he has conducted four concerts—devoted largely to Brahms, for London programs are seldom adventurous. In this day and age an all-Brahms program is likely to be the signal for an impolite yawn. Not,

however, when Mr. Krips is in charge of it. Such completely just, sensitive, honorable, no-monkey-business Brahms I have not heard in a long time; I am tempted to call him the finest Brahms conductor I know.

A disappointment was provided by the Munich Philharmonic in its first trip to London. In the first place the orchestra was not, as some had naively supposed, the famous Gewandhaus Orchestra. It was not even a good orchestra. Its playing was everything German playing is said to be by its enemies—thick, plodding, and utterly unlovely. The conductor, Fritz Rieger, seemed no more than a competent Kapellmeister—though there will be a chance to reassess his abilities when he returns as guest conductor of the London Symphony.

American visitors to London have not been numerous, but some of them have been outstandingly successful. Isaac Stern achieved a triumph in the Brahms Violin Concerto, with Sir Thomas Beecham and the Royal Philharmonic and in a subsequent recital with Alexander Zakin at the piano; in Britain he is now granted a secure place in the first rank of violinists. He will return for the Edinburgh Festival, to take part in the series of events called *Four Centuries of the Violin*—along with Yehudi Menuhin, Gioconda da Vito, and the violist William Primrose.

Mr. Menuhin also played twice. He rather bored his audience by playing for the second time in London both Mendelssohn violin concertos in a single program (with Mr. Krips); he also performed the Vaughan Williams Concerto with Sir Adrian Boult—no doubt as his own tribute to the composer's eightieth birthday, which occurred in October.

Arthur Gold and Robert Fizdale, duo-pianists, will be welcomed whenever they return, for their magnificent performance of Stravinsky's Concerto for Two Pianos in their Wigmore Hall debut roused the audience to cheers. Leon Fleisher won a substantial, if unsensational, success when he played the Brahms D minor Piano Concerto with Mr. Krips and the London Symphony.

Mrs. W. S. Franklin Receives Gimbel Award

PHILADELPHIA.—The Gimbel Award, carrying a stipend of \$1,000, was presented to Mrs. Walter S. Franklin on Jan. 6 by Arthur C. Kaufmann, executive head of the Gimbel store, for her work in bringing music to hospital patients.

Wieniawski Prize Given to Igor Oistrakh

POZNAN, POLAND.—Igor Oistrakh, son of the Soviet violinist David Oistrakh, was awarded first prize in

the second Henryk Wieniawski International Violin Competition, which was held from Dec. 5 to 15. Top honors in the first competition, in 1935, were won by the late Ginette Neveu, and the second prize was given to Oistrakh senior.

Davidson Management Adds to Its Artist Roster

Jan Smeterlin, Louis Kaufman, and the Columbus Boychoir have signed with the James A. Davidson Management, Inc., for the 1953-54 season. Mr. Smeterlin will tour the United States and Canada for three months beginning in October, and Mr. Kaufman will make a four-month transcontinental tour early in 1954. The 24 singers from the Columbus Boychoir School at Princeton, N. J., will tour in the fall and spring of next season.

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Obituaries



Bernardino Molinari

BERNARDINO MOLINARI

ROME.—Bernardino Molinari, 72, composer and conductor, died at his villa on Dec. 25. Mr. Molinari first received international attention in 1912 when he was engaged by Arturo Toscanini to conduct at the Colón Opera House in Buenos Aires. Previously a student at the Liceo Santa Cecilia, he was in the same year appointed permanent conductor at the Augusteo in Rome, his native city. In the years following he conducted performances at La Scala and at opera houses in Naples, Turin, Prague, and Vienna.

Coming to the United States in 1928 as guest conductor of the New York Philharmonic-Symphony, Mr. Molinari alternated with Mr. Toscanini and others for several seasons and made other appearances at the Metropolitan Opera House, Lewisohn Stadium, and the Brooklyn Academy of Music. During the early 1930s he also conducted the San Francisco Symphony and the Philadelphia Orchestra. Returning in 1938, he conducted the NBC Symphony in a series of concerts for three consecutive seasons.

He prepared orchestral transcriptions of works by Vivaldi, Monteverdi, Handel, Debussy, and others.

GERTRUDE RENNYSON

Gertrude Rennyson, 77, retired opera singer, died at St. Joseph's Hospital, Far Rockaway, on Jan. 3. After graduating from the New England Conservatory of Music, Miss Rennyson studied voice in Paris with Fidele Koenig and Trabadello. She returned to this country for one season with the Metropolitan Opera Company but in 1911 went back to Europe to sing in Paris, London, and Prague. For two years before the outbreak of World War I, she sang Elsa in the Bayreuth production of Lohengrin.

Miss Rennyson again appeared at the Metropolitan, as a guest artist, in 1914 and later toured with Walter Damrosch. She was soloist with the Philadelphia Orchestra and other American orchestras before retiring to her home in Far Rockaway 25 years ago.

LUDWIG BURGSTALLER

Ludwig Burgstaller, 70, a member of the chorus of the Metropolitan Opera Company for the past 44 years, died at his home in Queens on Jan. 1. Mr. Burgstaller joined the Metropolitan in 1907 and, in addition to his chorus duties, played many secondary roles, including Muff in The Bartered Bride, the Innkeeper in Falstaff, Ambrogio in The Barber of Seville, and the Mute in The Abduction from the Seraglio. He played

Leopold in the first Metropolitan performance of Der Rosenkavalier in 1913 and appeared in that part until 1949.

Mr. Burgstaller was born in Munich and was an opera chorister in that city for six years before coming to New York. During his years of service here, he never missed a performance.

BERYL RUBINSTEIN

CLEVELAND.—Beryl Rubinstein, 54, composer, pianist, and for twenty years director of the Cleveland Institute of Music, died at Lakeside Hospital on Dec. 29. Mr. Rubinstein's career in this city began in 1921 when



Beryl Rubinstein in 1938, when The Sleeping Beauty was produced

Ernest Bloch, who was then director of the institute, engaged him for the piano faculty. He was successively head of the piano department and dean of the faculty before his appointment as director in 1932. His last public performance was his annual recital at the institute on Nov. 12.

Born in Athens, Ga., Mr. Rubinstein was at an early age placed under the guardianship of Irma Zacharias, violin teacher, by his father, Rabbi Isaac A. Rubinstein. Through the patronage of Miss Zacharias the young pianist began his concert career in 1905 and made his debut with the Metropolitan Opera Orchestra in 1911. He subsequently spent five years studying under José Vianna da Motta and Ferruccio Busoni in Berlin and appeared in England with the London Symphony.

Mr. Rubinstein returned to this country in 1916 to make his professional debut in New York and to tour in a series of joint recitals with the violinist Eugene Ysaye. He was also soloist with the New York Philharmonic-Symphony, and the Cleveland, Detroit, Philadelphia, and San Francisco orchestras.

In 1938 Mr. Rubinstein wrote The Sleeping Beauty, a lyric-comic opera in three acts, which received its first performance in the same year at the Juilliard School of Music and which won him the David Bispham Medal awarded by the American Opera Society of Chicago in 1940. He also wrote many orchestral, piano, and vocal works. His most recent cantata, The Pied Piper of Hamelin, was heard for the first time last May at

the Cleveland Institute. Two piano concertos, a flute sonata, and a piece for violin with piano accompaniment are as yet unpublished.

Mr. Rubinstein was director of the Singers Club in Cleveland from 1930 to 1936. He received an honorary doctorate degree from Western Reserve University in 1931 and was an honorary member of Phi Mu Alpha and a patron of Delta Omicron. He served as a captain in the United States Army from 1942 to 1944, doing recreational work in Africa and Sicily.

A Rubinstein Memorial Fund is being established for the benefit of the Cleveland Institute of Music.

PAUL BREISACH

Paul Breisach, 56, permanent conductor of the San Francisco Opera Association and former conductor of the Metropolitan Opera Company, died at the Flower-Fifth Avenue Hospital on Dec. 26. Born and educated in Vienna, Mr. Breisach made his New York debut conducting a performance of Aida at the Metropolitan Opera House on Dec. 12, 1941. He had made his first American appearance a year earlier, conducting the Verdi opera for the Chicago Civic Opera Company.

Mr. Breisach attended the Vienna State Academy of Music and began his career after the first World War as accompanist for Lotte Lehmann and Elisabeth Schumann. He was engaged by Richard Strauss as his personal assistant at the Vienna Opera and, in 1921, became regular conductor at the National Theatre in Mannheim. Three years later he was appointed conductor of the Deutsches Opernhaus in Berlin.

Forbidden by the Nazis to engage in musical activities in Germany, Mr. Breisach came to this country in 1939. At the Metropolitan he succeeded Bruno Walter, at one time his teacher, as conductor of the English performances of The Magic Flute in 1944-45. During the same season he took Mr. Walter's place on the podium on a moment's notice to conduct the second English performance of Fidelio.

He left New York for the West Coast in 1946 to conduct all the French operas and works of Richard Strauss in the repertory of the San Francisco Opera Association. In 1947 he conducted the American premiere of Benjamin Britten's The Rape of Lucretia in New York and, this spring, the first performance in English of Der Rosenkavalier, in San Francisco. During the past eight summers he has conducted the Cincinnati Summer Opera Company and has made guest appearances at the Montreal and Havana opera festivals. He has filled other engagements with the Miami Opera Guild, the Charles L. Wagner Opera Company, the New York City Opera Company, the Grant Park Symphony in Chicago, and the Cleveland and Vancouver orchestras.

IMRE WALDBAUER

IOWA CITY.—Imre Waldbauer, 60, professor of chamber music and violin at the University of Iowa, died here on Dec. 4. One of the first champions of the string quartets of Bartok and Kodaly, Mr. Waldbauer organized the Hungarian Quartet in 1910 originally for the purpose of presenting these works. As performer, critic, and educator in Hungary between the two world wars, he was an active proponent of contemporary European chamber music. In 1946 he gave up his pro-



Paul Breisach

fessorship at the State Academy of Music in Budapest to join the faculty of the University of Iowa. He is the author of the article on Kodaly's chamber music in Cobbett's Cyclopedic Survey of Chamber Music.

T. BATH GLASSON

T. Bath Glasson, 79, pianist, composer and founder of the music school of the Hebrew Educational Society, died at St. Clare's Hospital on Dec. 26. Mr. Glasson was director of the school at the Hebrew Society for forty years and was director of the Brooklyn Choral Society and conductor of the Brooklyn Orchestral Society from 1903 to 1920. As a composer, he is best known for his cantata, The Village Blacksmith.

MRS. E. A. ROBERTS

PHILADELPHIA.—Mrs. E. A. Roberts, 55, former concert singer, died at Hahnemann Hospital on Jan. 4. Before coming to this city, Mrs. Roberts was well known in music circles in Minneapolis and St. Paul, where she was a member of the Schubert Club and the Matinees Musical Club. She was also soloist with the Minneapolis Symphony.

LEO LEVY

Leo Levy, 85, amateur pianist and music patron, died in his apartment in the Sherry-Netherland Hotel on Jan. 5. A self-taught musician, Mr. Levy has played in his home with the London, Flonzaley, and Coolidge Quartets. Various professional quartets have performed under his auspices at the Educational Alliance for a number of years.

J. GRAVES McDONALD

J. Graves McDonald, 40, husband and business manager of Marguerite Piazza, died at the Biltmore Hotel on Dec. 31. A former partner in an electric appliance store in Memphis, Mr. McDonald met the singer in 1950 when she appeared in an operetta staged by the Memphis Summer Theatre.

ESTELLE LUTZ

CHICAGO.—Estelle Lutz, 60, artist manager, died at Presbyterian Hospital on Dec. 27. Miss Lutz was the sole manager of the Estelle Lutz Artists Bureau, which she organized in 1936. She had previously been an associate in the Buisseret-Lutz Bureau, also in the management of musical talent in the professional field.

LINA PACARY

BIARRITZ, FRANCE.—Lina Pacary, 84, former opera singer, died here on Jan. 3.

New York City Ballet Offers Premieres Of New Works by Boris and Balanchine

By ROBERT SABIN

JEROME ROBBINS' Interplay was introduced to the repertoire of the New York City Ballet on Dec. 23, during the company's extended season at the City Center. It was an interesting experience to see this work, which had been performed only a few months ago by Ballet Theatre, interpreted by another company. The New York City Ballet cast was made up of Carolyn George and Robert Barnett, Jillana and Todd Bolender, Irene Larsson and Jacques d'Amboise, and Janet Reed and Michael Maule. Simon Sadoff played the solo piano part in Morton Gould's score, and Leon Barzin conducted. Jean Rosenthal lighted the performance with her customary expertise.

To Miss Reed the ballet was an old story, for she had appeared in it with Ballet Theatre, but to the others it was a challenging assignment, and they danced eagerly if somewhat tentatively and out of jazz style. The work exposed the weakness of the male wing of the New York City Ballet, which needs reinforcement and more rigorous standards of performance if it is to rival the female wing. Young Jacques d'Amboise, one of the most promising boys in the company, displayed sensational elevation, but he flopped his arms and hands as loosely as the others, and he did not keep his upper body erect and controlled. The wistful pas de deux of Miss Reed and Mr. Maule needed more emotional warmth. With repeated performances the cast will doubtless be able to give the work more bounce and rhythmic élan. It is a welcome addition to the repertoire, for it is one of Robbins' best ballets in its genre.

The evening opened with a jittery performance of Lilac Garden. The leading roles were taken by Diana Adams, Hugh Laing, Brooks Jackson, and Yvonne Mounsey. I had not seen Miss Mounsey in the role of The Woman in His Past. At this performance she was still dancing it too self-consciously, with brittle, assertive technique instead of inward compulsion.

In Robbins' The Cage, Melissa Hayden danced the role of The Novice magnificently. She has now mastered every aspect of the part and if anything surpasses Nora Kaye in it. Irene Larsson, Francisco Moncion, and Roy Tobias took the other leading roles. Holiday fatigue and nervous tension made themselves again felt in the performance of Symphony in C that closed the evening; but everyone was in happy spirits, and the company was warmly received.

Kaleidoscope, Dec. 28, 2:30

At the matinee performance of the New York City Ballet on Dec. 28, Ruthanna Boris' ballet Kaleidoscope, which had received its premiere on Dec. 18, was repeated. It is an amusing bit of persiflage, set to old-fashioned but eminently theatrical music by Kabalevsky and brightly if garishly costumed by Alvin Colt. Miss Boris has provided an imaginative little divertissement, and it was brilliantly danced in this performance by Melissa Hayden, Patricia Wilde, Herbert Bliss, Todd Bolender, and Frank Hobi. Mr. Bolender had an opportunity to explore his Chaplinesque vein, and Miss Wilde's sensational technical prowess also received its due. Leon Barzin conducted.

The other ballets on the program were Bolender's Mother Goose Suite,

Balanchine's Swan Lake (with Tanaquil LeClerc making a brave but unsuccessful attempt to be a romantic prima ballerina as Odette), and Jerome Robbins' The Pied Piper.

Harlequinade, Dec. 28

At the evening performance of the New York City Ballet on Dec. 28, George Balanchine's new ballet, Harlequinade, which was given for the first time on Dec. 16, was repeated. Using music by Drigo, Balanchine has fashioned a virtuoso showpiece that fits the talents and personalities of Maria Tallchief and Andre Eglevsky like a glove. For once, he has given the male dancer the lion's share of the display, although the female role contains various near impossibilities that only Miss Tallchief could execute with such fabulous ease. The costumes by Karinska are not quite up to her usual level of distinction, although they are acceptable. Leon Barzin made the silly music sound quite presentable. Jean Rosenthal's lighting was excellent, as always.

The other ballets of the evening were also by Balanchine: Serenade, beautifully danced; Firebird, with Melissa Hayden in the title role giving a brilliant performance that could not efface memories of Miss Tallchief's transcendental dancing in the role; and La Valse, in which Tanaquil LeClerc and Francisco Moncion gave a blood-chilling performance of the Dance of Death, and Diana Adams was lovely as ever in the Fifth and Sixth Waltzes.

Concertino, Dec. 30

George Balanchine's Concertino had its premiere on Dec. 30 and left the history of ballet exactly where it was before. There was not a single new idea in this tenuous piece, although it was vivaciously danced by Diana Adams, Andre Eglevsky, and Tanaquil LeClerc. It was amusing to see Miss Adams in what might be called a soubrette role, and Mr. Eglevsky twinkled through his moustache and made the most of his part as a dandy. But Concertino looks as if it had been whipped up in a hurry with no great interest in what turned out. The orchestra under Hugo Fiorato played the Jean Francaix score with Nicholas Kopeikine as piano soloist. They had a nervous moment at the end of the second movement, when Mr. Eglevsky ended his solo several bars before the music was supposed to end, but they covered it nicely. Karinska's costumes were intentionally vulgar in style and cleverly designed. Jean Rosenthal's lighting helped to give the work variety.

Four Young Dancers in Recital

The concert given by Miriam Cole, Stuart Hodes, Linda Margolies, and Jack Moore, at the 92nd Street YM and YWHA on Dec. 27 was one of the most rewarding of its kind that I have ever seen there. Most of the works on the program were new, and most of them were interesting, inventive, and stageworthy.

Mr. Hodes' Musette for Four, choreographed to some delectable Couperin arranged by Eugene Lester, revealed enormous growth in his powers of plastic imagination and organic development. It combines balletic formalism with modern body dynamics very successfully. It was vividly performed by the four young artists who joined forces in this recital. Elliott Birnbaum and Mr. Les-

ter played the two pianos.

Another new composition by Mr. Hodes, Murrur of Wings, a duet consisting largely of lifts and turns, again revealed a fine sense of line and tension, and an economy of style notable in so young a choreographer. Alan Hovhaness' music was exactly right for the dance. Mr. Hodes and Patricia Birsh, a guest artist, performed the work sensitively. Mr. Hodes' third novelty, I Am Nothing, a solo danced by Miss Margolies, had a good basic idea but did not succeed in projecting it in dance terms. It is based on words written by a British child in London in 1944: "I am nothing and nobody. My house went bang. My cat was stuck to a wall. I wanted to pull it off. They wouldn't let me. They threw it away." Mr. Hodes used a Bach fugue for music, probably desiring to formalize the latent tragedy of the dance, but his choreography failed to evoke the mingled naivete and horror of the subject, despite Miss Margolies' admirable dancing.

Two Psychological Studies

Miss Margolies, a major talent among our young choreographers, contributed two gripping psychological studies to the program. The Ringing Down, suggested by an episode in the memorable British film, Dead of Night, is summed up in the program note: "In his dummy, the ventriloquist exhibits the devilish, the macabre, and sometimes dominant side of his personality." The choreography succeeded in suggesting the schizophrenic nature of the ventriloquist and ingeniously indicated the transference of personality to the dummy. Mr. Hodes, as the Ventriloquist, and Mr. Moore, as the Dummy, performed the work with absorbing dramatic intensity. The Benjamin Britten music used as an accompaniment was appropriately atmospheric. Reap the Whirlwind has an equally challenging subject: "In the lore of the Massachusetts Colony is the story of a man who tried to frighten away his daughter's lover by accusing her of witchcraft." Needless to say, the girl actually becomes a witch and revenges herself upon her father. Miss Margolies has kept both the dramatic and the choreographic threads clear. She danced the role of the Girl-Witch superbly; and Mr. Hodes, as the Father, and Bertram Ross, a guest artist, as the Lover, were equally convincing. Villa-Lobos was a curious musical choice for a work set in Old New England, but fortunately the South American folk elements in his music did not obtrude enough to spoil the effect.

Mr. Moore's solo, Quiet Ritual, had a pleasing clarity of design and archaic quality of movement. Ada Reif's music was synthetic but appropriate to the dance. Perhaps the most aggressively "modern" work on the program was Miss Cole's The Listener, a study of hysteria, to hectic music by Lewis Hamvas. She danced it with conviction. Less effective was Miss Cole's and Mr. Moore's duet, A Wedding Song, to music by Egon Wellesz. Based on the tale of Beauty and the Beast, it seemed a pale echo rather than a vital re-creation of the theme. Their satiric duet, Pas de Fleurs, to music by Shostakovich, was a bit obvious in its caperings; but the zany duet, Icarus and the Sun, was witty in both its choreography and costumes.

—R. S.

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The Metropolitan Fortnight

(Continued from page 11)
role with assurance. Her characterization was dramatically forceful and her stylistic realization in every way satisfying.

The other first appearance of the season was that of Emery Darcy as one of the nobles. The remainder of the cast, all of whom had been heard before in their roles, included Hans Hopf, Margaret Harshaw, Sigurd Bjoerling, and Josef Greindl. Fritz Stiedry was once again the conductor.

—C. B.

La Forza del Destino, Dec. 29

Zinka Milanov, Mildred Miller, Kurt Baum, Leonard Warren, and Cesare Siepi headed the familiar cast heard in the performance of La Forza del Destino, which was conducted by Fritz Stiedry.

—N. P.

Carmen, Dec. 30

Victoria de los Angeles made her first appearance of the season as Micaela in this performance of Carmen. Her associates included Risé Stevens, Mario Del Monaco, and Frank Guarrera. Kurt Adler conducted.

—N. P.

Fledermaus, Dec. 31

For the third successive year Johann Strauss's Fledermaus was given on New Year's Eve at the Metropolitan. Although this performance was the first the effervescent work has been given there this season, both the conductor and the entire group of principals had been heard many times previously in their respective assignments. Tibor Kozma conducted a cast that consisted of Charles Kullman as Eisenstein, Regina Resnik as Rosalinda, Patrice Munsel as Adele, Suzanne Ames as Ida, Brian Sullivan as Alfred, Jarmila Novotna as Prince Orlofsky, John Brownlee as Dr. Falke, Clifford Harvuot as Frank, Paul Franke as Dr. Blind, and Jack Mann as Frosch.

—N. P.

La Bohème, Jan. 1

One cast change marked the second performance of the new production of La Bohème, again sung in English. Brenda Lewis replaced Patrice Munsel as Musetta, acting with judicious flamboyance in the second and third acts and projecting real concern and sorrow for Mimi in the final act. Not in her best voice, Miss Lewis shared with other members of the cast a tendency to sing slightly off pitch, but she was musically secure and where the music allowed made the English text understandable. Alberto Erede conducted, and Miss Lewis' colleagues included Nadine Conner, Richard Tucker, Robert Merrill, Clifford Harvuot, Jerome Hines, Alessio De Paolis, Paul Franke, and Laurence Davidson.

—R. A. E.

Die Meistersinger, Jan. 2

In the season's third performance of Wagner's Die Meistersinger two members of the cast made their first appearances in their roles this season—Eleanor Steber, as Eva, and Herta Glaz, as Magdalene. Eva has never been one of Miss Steber's best roles. Her performance on this occasion was dramatically stilted and lacking in the conviction that she achieved in her impersonation of Elsa this year. Vocally, also, the part was palpably too heavy for her, and she forced her voice in the climaxes. Only in the quintet did she really come into her own. Miss

Glaz needed more weight of voice, also, but she sang and acted very charmingly, with notable care for diction and dramatic detail. The rest of the cast was familiar. Of those in leading roles, Paul Schoeffler was Sachs; Josef Greindl, Pogner; Hans Hopf, Walther; and Erich Kunz, Beckmesser. Fritz Reiner obtained superb sonorities from the orchestra, although there was not much warmth or tenderness in his interpretation of the score.

—R. S.

La Gioconda, Jan. 3, 2:00

Kurt Baum, singing with a fresher, steadier tone than he usually has recently, made an excellent impression in his first appearance as Enzo at the Metropolitan, in the third performance of Ponchielli's opera. He sang with good line, careful phrasing, and discriminating use of accents to achieve a relatively meaningful interpretation of the music. At the same time, his use of stock operatic gestures seemed more sincerely and spontaneously motivated than before. Zinka Milanov, Fedora Barbieri, Jean Madeira, Leonard Warren, and Cesare Siepi, singing under the direction of Fausto Cleva, were also in the broadcast performance.

—R. A. E.

Tosca, Jan. 3

Two of the principals appeared for the first time in their roles at the Metropolitan in the Jan. 3 performance of Puccini's Tosca. They were Mario Del Monaco, who sang Cavaradossi, and Sigurd Bjoerling, who was heard as Scarpia.

Mr. Del Monaco's singing was in the tradition of Italian tenors. It had power, ringing high tones, and a minimum of expressive mannerisms. Recandita armonia, which no one really expects a tenor to negotiate perfectly so early in the opera, was very capably delivered and the third act duet, Amaro sol per te, reached striking heights of vocal beauty. The tenor looked well, too, and carried himself on the stage with more than ordinary authority.

Mr. Bjoerling's Scarpia was on the routine side. The baritone's voice was apt to be dry of tone and inclined to forcing in the higher register. Visually, he cut a handsome figure, but the characterization was one-dimensional. His Scarpia was petulant, ill-tempered, and lacking in the cynical delight in evil that makes the nobleman a particularly fascinating villain.

In the long run, it was Delia Rigal's excellent Tosca, together with Fausto Cleva's sure and sympathetic conducting, that carried the performance. Also familiar in the cast were Lorenzo Alvary, as Angelotti, and Alessio De Paolis, as Spoletta.

—A. B.

Aida Presented By Amato Opera Theatre

The Amato Opera Theatre opened its 1953 season with a performance of Aida on Jan. 9. The Verdi opera is being given thereafter on Friday, Saturday, and Sunday evenings through Jan. 25. Other operas scheduled for production are The Marriage of Figaro, Jan. 30 through Feb. 15; La Bohème, Feb. 20 through March 8; and Carmen, March 13 through March 29.

Bass Chosen For Thebom Prize

William de Valentine, bass, has been named winner of the 1952 Blanche Thebom Scholarship Foundation award of \$750. Mr. DeValentine, who is a native of Los Angeles, attended Los Angeles city and state colleges and has made concert and oratorio appearances in California, Wisconsin, and Illinois. He is now continuing his vocal studies in New York.

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Books

Biographical Works On and By Contemporaries

MODERN MUSIC MAKERS. By Madeleine Goss. New York: E. P. Dutton. 1952. \$10.

The principal merit of this volume of brief biographical studies of 37 contemporary American composers is the liveliness of the anecdotes and of the quotations. Miss Goss talked personally with all of the composers she has written about, with the sole exception of Charles Ives. In his case, Mrs. Ives took the place of her husband, who has been ill for several years, at the interview. All of the composers in the book except Lukas Foss, who came to the United States when he was fifteen, are American born. They are arranged in order of their birth dates, beginning with Ives, born in 1874, and ending with Foss, born in 1922. The volume is illustrated with photographs of the composers and specimens of their manuscripts. At the close of each article Miss Goss has appended a chronological chart of the main events and works of the composer and a list of works with the dates of composition. She has loyally included six women among the 37 artists: Mabel Daniels, Mary Howe, Gena Branscombe, Marion Bauer, Radie Britain, and Louise Talma. This book attempts no searching analysis or critical evaluation of the composers, but it does offer interesting information in a chatty and readable form.

—R. S.

MY LIFE. By Alexandre Gretchaninoff. New York: Coleman-Ross. 1952.

Alexandre Gretchaninoff's brief autobiography is dedicated to "Friends of My Music". As such it has a slightly dutiful air, but it is also honest, without false modesty, and often touching as he describes the personal tribulations and joys of his long life. Like most composers, he has not found it easy to finance a creative career; he had to live through the difficult days of the Russian revolution, and late in life he had to re-establish a home in the United States. Fortunately—and to his credit—he has always seemed to have a large number of devoted and steadfast friends. The 88-year-old composer has outlived his contemporaries and, as the translator, Nicolas Slonimsky, says in his introduction, he is important as the "last living link" with the nineteenth-century Russian school. Certainly the large body of songs and sacred music he has written—he was instrumental in effecting a reform of Russian Orthodox Church music—are valuable.

—R. A. E.

A Scholarly Study Of Claudio Monteverdi

CLAUDIO MONTEVERDI. By Hans F. Redlich. Translated by Kathlene Dale. New York: Oxford. 1952.

This scholarly yet eminently readable study of Monteverdi's life and works was published only shortly after Leo Schrade's book about Monteverdi. For the English translation of his work Redlich has written additional material about such subjects as Music and Society in Monteverdi's Lifetime; Music in Italy at the time of Monteverdi's Advent; The Poets of Monteverdi's Madrigals; and Monteverdi in the Eyes of Posterity. Part IV, The Problems of Editing and Performance, should be consulted by all musicians planning a Monteverdi revival. This study, although of principal interest to students and musicologists, should appeal to a wider reading public than would the Schrade work; it is easier going for

the non-specialists, yet it is in no sense a popularization or an "appreciation". Abundant musical examples make Redlich's points of analysis plain, and the scholarly apparatus of the book is admirable. Like the Schrade book, this study has lasting value.

—R. S.

Spaeth Edits Dance Compendium

MUSIC AND DANCE IN NEW YORK STATE. Sigmund Spaeth, editor-in-chief; William J. Perlman, director and associate editor; Joseph A. Bollew, assistant editor. New York: Bureau of Musical Research. 1951.

This volume is a curious hodgepodge of brief biographies of musicians and dancers; special articles, mostly two or three pages in length, ranging from such esoteric subjects as NDM, The Diatonic Polymodality, to such practical matters as Pianistic Sightreading; a listing of music schools and conservatories; a professional directory; a listing of artist representatives and managements; and an advertising directory. The musicians and dancers mentioned in the book were approached directly for information and presumably for contributions, for Mr. Spaeth remarks in his introduction that "a gratifyingly large number of our musicians, of varying degrees of reputation, cheerfully recognized this practical economic problem and were definitely helpful in solving it". He admits, however, that "too often these efforts were ignored and information had to be secured indirectly, if at all". Mr. Perlman states in his foreword that "the policy followed was to allot space to all matters and persons of importance, regardless of financial support," but the biographical section has some unfortunate omissions, and many of those included are scarcely figures of note.

—R. S.

Fauré Study Reissued In an Enlarged Edition

GABRIEL FAURÉ: Ses Mélodies; Son Esthétique. By Vladimir Jankélévitch. Paris: Librairie Plon. 1951.

This is the revised and augmented edition of the work first published in 1938 under the sponsorship of the Société des Amis de Gabriel Fauré. Mr. Jankélévitch pays tribute in his preface to Marguerite Hasselmann, for 25 years a close friend of Fauré and a distinguished interpreter of his piano works. It was with her assistance that he wrote the new second part of this study, which is headed *Tranquillity of Soul and Charm in the Work of Gabriel Fauré*.

Despite its tone of unrelieved eulogy and its flowery language, this volume offers much perceptive criticism and a sensitive appreciation of the psychological traits that make Fauré's music, like Schumann's, peculiarly intimate, fresh, and lyrically expressive. It contains no less than 179 musical examples, legible, if printed in maddeningly small notes. Especially interesting are the analyses of individual compositions, which deal not only with purely technical matters but with psychological and aesthetic aspects as well.

The Why and How Of Instrumental Sound

THE INSTRUMENTS OF MUSIC. By Robert Donington. New York: Pitman, 1951. \$4.50.

This highly individual and rather scattered volume contains much scientific information that it would be difficult to find elsewhere. Those who have never stopped to consider the physical facts of sound and how they influence aesthetics should read it. Part I is devoted to the "raw material of music", Part II to the in-

strumental orders and species, Part III to a description of musical instruments, and Part IV to a sketchy consideration of "instruments in consort", under the headings Chamber Music and Public Music. Five appendices are devoted to a glossary of technical terms, notation symbols, standards of pitch, temperament, and a critical bibliography of books about music.

Occasionally, Mr. Donington makes a statement that shows that he has not kept up to date on musical research, as when he writes that the clavichord was "a favorite instrument of J. S. Bach, who wrote for it probably all, certainly many, of his immortal Forty-eight Preludes and Fugues". Wanda Landowska has long since proved from both internal and external evidence that many of the preludes and fugues of The Well-Tempered Clavier could not have been written for the clavichord but need the resources of the harpsichord. This passage is a minor blemish, however, on an interesting chapter devoted to the keyboard strings, which Mr. Donington divides into three groups, the clavichord, harpsichord, and piano families. The book is handsomely illustrated with examples of ancient instruments in paintings, photographs of modern instruments, and many diagrams. The diagrams of various sound waves are especially interesting.

—R. S.

Several Aspects Of Music in Schools

INTRODUCTION TO MUSIC EDUCATION. By Russel N. Squire. New York: Ronald Press. 1952. \$3.25.

This volume grew out of a seminar in music education conducted by the author and by Karl W. Gehrkens at the Roosevelt College School of Music in Chicago. It takes up the history of music education in this country, the place of music in life and education for democracy, continuity and articulation among various age groups of pupils, the function of music in the schools for each age group, problems confronting music education today, and musical-aptitude testing. An appendix by Mr. Gehrkens offers a differentiation in popular language between philosophy and psychology as they pertain to education, and series of questions about the philosophy of music education and the psychology of music teaching.

The book contains some valuable practical suggestions and information, but it is padded with pretentious verbiage, of which the following is a typical example: "What earthly things could carry one to higher realms than some one of Palestrina's settings of Adoramus Te, Bach's French Suites; than Beethoven's Ninth Symphony, Wagner's Tristan und Isolde; than the more commonly known 'Massa Dear' (arranged from Dvorak's New World Symphony), Foster's 'Gentle Annie,' or the immortal 'Swing Low, Sweet Chariot'—or countless other examples of the various significant levels of musical expression?"

—R. S.

Biancolli Compiles Orchestral Analyses

THE ANALYTICAL CONCERT GUIDE. Edited by Louis Biancolli. New York: Doubleday. 1951. \$7.50.

This volume is a selection of program notes on over 300 standard European orchestral works by some of the foremost American annotators, including William Foster Apthorp, Philip Hale, and George P. Upton, as well as more recent writers. Mr. Biancolli has chosen notes that deal with the structure and style of the music rather than those that concentrate on background material and anecdotes. He has omitted musical illustrations, a policy that has prevented him from including many notes by Alfred Frankenstein and others in which the

musical quotations are closely interwoven with the text.

In some cases Mr. Biancolli has supplemented an analysis of a work with material from another program note. The notes are arranged alphabetically by composer, and there is an index. After the name of each annotator in this index the reader will find all of his notes that are included in the text. Apologizing for the omission of American works, Mr. Biancolli promises a subsequent volume devoted to them. Although by no means exhaustive, this book covers a large part of the standard orchestral repertoire.

—R. S.

An Introduction And Practical Guide

SO THIS IS MUSIC! By William W. Johnson. London: Curwen. New York: G. Schirmer. 1952.

This book is intended to stimulate the interest of young readers in music. The author has kept it informal in tone, and he wanders from subject to subject with a conversational freedom. He has tried to show the everyday interest to be found in music by centering his story around Samuel Pepys, "a man whose life bubbled over with music", quoting extensively from the famous diarist. The book offers a bird's-eye view of musical history, covering a wide variety of subjects, from neumes to modern dance bands. The numerous illustrations and the tunes that are quoted to test the young readers' memories are attractive features. Most of the actual information is in capsule form, and Mr. Johnson is too apologetic about "this modern stuff" as he heads a chapter on contemporary music. Even though he defends it against the sneering implications of the term, he may well prejudice young readers against it by making it sound too formidable.

—R. S.

A HANDBOOK FOR TEACHING PIANO CLASSES. Issued by Music Educators National Conference. Chicago. 1952. \$1.50.

This handbook was prepared by the Piano Instruction Committee of the Music Educators National Conference. It is the result of three years of discussion and work. Piano classes conducted under many different conditions are discussed, as well as the most important teaching problems that have arisen.

—R. S.

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New Music Reviews

Geminiani Treatise Issued in Facsimile

A handsome and extremely interesting publication is Oxford University Press's facsimile edition of Francesco Geminiani's *The Art of Playing on the Violin*, which appeared in London in 1751. It is edited, with an introduction, by David B. Boyden. The facsimile is reproduced from a copy in the British Museum. Mr. Boyden remarks that the work has been virtually impossible to obtain in an original edition for many years. His admirable notes on the *Violin Treatises* of Geminiani show the great popularity enjoyed by them.

An abbreviated version of the 1751 treatise was published in Boston in 1769 by John Boyles, with the title *An Abstract of Geminiani's Art of Playing on the Violin*. The treatise was issued in Paris in 1752, as *L'Art de jouer le violon*, with a frontispiece showing an artist presumed to be Geminiani playing the violin. This picture is used as a cover for the present facsimile edition, although it was not included in the English edition.

Mr. Boyden's comments on the text are indispensable. He warns that "the instructions given in eighteenth-century treatises are often meaningless or misleading when studied apart from the instruments of the time". But he tells readers where information about these instruments can be found. Not merely violinists and musicologists but music-lovers in general will gain much pleasure from examining this treatise. The compositions included in it are often of great beauty.

—R. S.

Hanson Concerto In Two Piano Form

Howard Hanson's Piano Concerto, Op. 36, commissioned by the Koussevitzky Foundation in 1948, has been published with a reduction of the orchestral accompaniment for a second piano. The work is issued by the Eastman School of Music in its American Composers Edition, and the agents for the publication are Carl Fischer. The Piano Concerto is not one of Hanson's stronger works. Its melodic ideas are stale, and the writing for the solo instrument is thin and uninteresting except in the final movement. The composer begins in

a mood of nostalgic sentimentality which alternates not too convincingly with a jazzy, extrovert style reminiscent of Gershwin. The concerto has also been recorded by Rudolf Firkušny, the original soloist, and the Eastman-Rochester Symphony, conducted by the composer.

—R. S.

Ginastera Rhapsody For Cello and Piano

Alberto Ginastera has composed a Rhapsody for Cello and Piano, Pampeana No. 2, which is a stunning showpiece and at the same time musically worthwhile. He has used South American rhythms skillfully and has been careful not to let them become monotonous. The work is relatively brief, yet it is full of contrasts of tempo, rhythm, and mood. An improvisational opening leads to a short but effective cadenza for the cello which links the introduction to an allegro section in a vigorous syncopated rhythm. Another cadenza with a transitional passage leads to a rhapsodic slow section. The final section is again a rapid dance, with piquant rhythmic variations and brilliant harmony and scoring. This piece is dedicated to Edmund Kurtz. It is published by Barry y Cia.

—R. S.

Songs of the Isles By Hugh S. Robertson

Songs of the Isles, a collection of Island and Highland tunes from various sources, set to English or to Anglo-Scottish words and arranged by the late Hugh S. Robertson, in two volumes, will bring pleasure to amateur singers as well as providing concert singers with excellent material for folk song groups. Many years ago, Robertson tells us, he "fell head over heels in love with Gaelic tunes". His delightful preface includes valuable information about these beautiful old songs, and his *Children's Introduction*, written for the octavo edition issued for use in schools, will interest adults as well as young readers. The Gaelic melodies are among the loveliest that we have, and Robertson has arranged them with affectionate care. The collection is issued in London by J. Curwen and is available through G. Schirmer here.

—R. S.

Hessenberg Writes Violin Sonata

Like Harald Genzmer, Kurt Hessenberg is another contemporary German composer who has carried on the Hindemith tradition in his own way. His Sonata in F major, for Violin and Piano displays a formidable contrapuntal skill and harmonic freedom. It is always interesting to observe how this music is put together. The materials are not of the best (the Allegretto section of the third movement, for instance, is almost embarrassingly trite in some places), and one is too conscious of the composer's ingenuity. But this sonata commands respect and deserves to be heard widely. The work is issued by Schott (Associated Music Publishers).

—R. S.

Songs

O'HARA, GEOFFREY: They Have Not Taken My Lord Away (medium). (Carl Fisher). Trite and sentimental.

PERRY, JULIA: I'm A Poor Li'l Orphan In This Worl' (medium). (Galaxy). Negro Spiritual. A tasteful and original setting.

SALOMON, KAREL: Two Songs of Faith (high). Settings of medieval Hebrew poems. (Israeli Music Publications). Hebrew text. Interesting if not entirely successful

settings, a bit too tricky in harmony.

WORK, JOHN W.: I'm Goin' To March Down To Jordan (high). (Galaxy). Negro Spiritual. Acceptable, but not as sensitive or idiomatic in feeling as Miss Perry's arrangement, reviewed above.

PARROTT, IAN, arranger: Nothing Like Grog (low or medium). (Curwen; G. Schirmer). An arrangement of a ditty by Charles Dibdin (1745-1814), the facile English writer and composer. The text is amusingly quaint and the music echoes its broad humor.

RATHAUS, KAROL: The Song of Israel (medium). Hebrew and English texts. (Israeli Music Publications). A rousing national song with a swinging chorus.

SAMBURSKY, DANIEL: Hora Telem (medium). Hebrew and English texts. (Israeli Music Publications). Lively and unpretentious.

SANDOVAL, MIGUEL: Lullaby (medium). (Southern). Conventional but effective.

SAXE, SERGE: Wedded Souls (high). (Southern). A setting of Shelley's magnificent lyric that is musically mundane and awkward.

SERLY, TIBOR: The Monstrous Flea (low). (Leeds). Serly has set a translation from the Hungarian by Ezra Pound, basing his song on a Transylvanian folk song. A lusty, effective composition.

SHAW, CLIFFORD: To You (medium). (Southern). The lush music is totally unsuited to Whitman's noble verse.

TARRASCH, WILLIAM: Early One Morning (medium). Weep No More (medium). (Carl Fischer). The first song is a setting of the lovely old English folk song, a bit too elaborate in harmony but clear in texture and balance. Weep No More obscures the beauty of John Fletcher's lyric with a stodgy, harmonically restless accompaniment and a contrived vocal line.

WARD, ROBERT: Sorrow of Mydath (high). (Southern). John Masefield's poem is melodramatic and a bit vulgar and Ward has set it in a sweeping style that is effective if sentimental.

YOUNG, GORDON: Reasons Why (medium). (Galaxy). Among the reasons why is not listed the reason why the composer wrote this trite setting of a tearful verse by Kay Russell.

—R. S.

For Band

FALLA, MANUEL DE: Ritual Fire Dance. Transcribed for full band and for symphonic band by Felix Greissle. (Marks).

FISCHER, J. C. F.: Le Journal du Printemps, Suite No. 3, arranged for full band and symphonic band by Keith Wilson. (Associated). Charming baroque music by a predecessor of Bach.

MEHUL, ETIENNE-HENRI: Overture in F. (Southern). Vigorous and delightful.

WILLAN, HEALEY: Royce Hall Suite, for concert band, edited and scored by William Teague. (Associated). —R. S.

For Brass Quintet

STARER, ROBERT: Five Miniatures. (Southern). These five pieces are entitled Fanfare, Air, Canon, Chaconne, and March. They are clever, interestingly scored, and not easy to play. For players of modern tastes. The score calls for two B flat trumpets, two horns in F, and trombone.

—R. S.

For Wind Quartet

CRAY, ROBERT: Six Easy Transcriptions for Flute, Oboe, Clarinet, and Bassoon. Woodwind Classics Series 1. (Omega.) Pieces by Chopin,



Alberto Ginastera

Haydn, Couperin, Bach, Schumann, and Prokofieff.

For Trumpet

LARA, AUGUSTIN: Granada. Arranged for trumpet or cornet and piano by Walter Beeler. (Southern).

Trumpet Method

CAFFARELLI, REGINALDO: L'Arte di Suonare la Tromba (The Art of Playing the Trumpet). Italian and English text. (R. Caffarelli, Via Fleminia 173, Rome). The author has used the English nomenclature for notes in this method so that Americans using it will have to brush up on their crotchets and hemidemisemiquavers.

For Recorder

BACH, J. S.: My Heart Ever Faithful; Gavotte. Transcribed for quartet of recorders (SATB) by Paul Ashford. Earls Court Repertory. (E. C. Schirmer).

For Accordion

MONTERDE, BERNARDINO: Macarena. Arranged by Alexander Matos. (Southern).

Furst Added to Board At Boosey & Hawkes

Aaron Furst has been elected to the board of directors of Boosey & Hawkes, Inc., music publishers. He will continue with the firm as sales manager, a position he has held for several years.

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MUSICAL AMERICA

Composers Corner

A new work by **Louis Mennini**, *Overtura Breve*, was given its premiere on Dec. 14 at Memorial Hall in Springfield, Ohio, as part of ceremonies celebrating the Springfield Symphony's tenth anniversary. The dedicatory piece was commissioned by the orchestra's conductor, Evan Whallon... The first performance of **Everett Helm's** *Concerto for String Orchestra* was given on Dec. 7 in a public concert by the orchestra of the Südwestfunk, Baden-Baden. The concerto, which was conducted on this occasion by Paul Sacher, regular conductor of the Basler Kammerorchester, is scheduled for future broadcasts in Europe... **William von den Rudel** will be the soloist in his *Concerto for Piano and Orchestra* on a broadcast over station WNYC on Feb. 4 by the National Orchestral Association under Leon Barzin.

Charles Haubiel played his *Metamorphoses* (Variations on Swanee River), To an unknown soldier of 1865, Idillio, and Festival of the Dragon, and accompanied the soprano Esther Anderson in his three Elizabethan Songs, in a recital at Wagner College Auditorium on Nov. 25. Mr. Haubiel also appeared in a program of his own compositions given at the Hotel Astor by the Mark Twain Club on Nov. 30. He was assisted by Suzanne Zimmerman, soprano... **George Rasely** has written the words and music of a new carol, *Rise Up Now and Sing Ye*, which was performed at the Manhattan Club on Dec. 16.

The North Carolina Symphony Society has announced the Benjamin Award of \$1,000 for an orchestral composition that will be "restful and reposeful" in character. The work should not exceed ten minutes in length and should not be scored with either piano or choral parts. Full details may be obtained by writing the North Carolina Symphony Society, Box 1211, Chapel Hill, N. C. The deadline is March 1.

Rough drafts and finished scores presented to the New York Public Library by contemporary European and American composers were put on display on Dec. 22. The exhibit includes scores by **Darius Milhaud**, **Igor Stravinsky**, **Edgar Varèse**, **Bohuslav Martinu**, **Ernst Toch**, **Karel Rathaus**, **Ernst Lévy**, **Ernst Krenek**, **Johan Franco**, and **Hanns Aldo Schimmerling**.

Jan Sibelius, celebrating his 87th birthday on Dec. 12, received a check for \$5,000 from the American Society of Composers, Authors and Publishers. The check was sent by Otto A. Harbach, president of ASCAP, as an advance payment of fees owed to the Finnish composer in this country. The fees have not yet been officially released by the Office of Alien Property.

Robert Kurka, of New York, has been commissioned by the Paderewski Fund to compose a work for full orchestra, which will be given its first performance by the Boston Symphony next season.

Strauss Society Issues First Report

BERLIN.—The Richard Strauss Society in Berlin in its first printed report states that Fritz Reiner, Bruno Walter, and Erich Kleiber have been appointed to the board of honorary members.

The society will issue a Strauss yearbook under the editorship of Willi Schuh. The first volume is due in 1953. It is also planned to create an international Strauss seminar to be held in various cities. The society has collected hitherto unknown letters, manuscripts, photographs, and rare press clippings which will be added to the Strauss archives at Garmisch-Partenkirchen. Local groups of the society in Berlin and Munich have presented performances of seldom-heard works by the composer. The report contains a bibliography of all books, biographies, essays and pamphlets pertaining to Strauss, published since 1945 in Germany, Austria, Switzerland, England, France, the United States, Argentina, and other countries.

Persons interested may address the Internationale Richard Strauss-Gesellschaft, Ilmenauerstrasse 10 A, Berlin-Grünwald, Germany.

Local Composer To Be Heard in Duluth

DULUTH.—In its concert, on March 27, the Duluth Symphony, conducted by Hermann Herz, will perform a symphony by Addison Alspach, head of the music department of the University of Minnesota, Duluth Branch. The Alspach work is being played as a special feature of the orchestra's twentieth-anniversary season and continues Mr. Herz's policy of including an American work in every program.

The orchestra presented *Cavalleria Rusticana* in concert version on Nov. 21 with soloists from the New York City Opera and the local university chorus. Other special works being performed during the season are Stravinsky's *The Fire Bird*, Vaughan Williams' *Variations on a Theme by Thomas Tallis*, Riet's *Concerto for Two Pianos*, and Ravel's *La Valse*.

Sturbridge Village Plans Summer Festival

STURBRIDGE, MASS.—A new summer-long festival center for folk opera, drama and ballet, will make its debut in 1953 at Old Sturbridge Village, according to Earle W. Newton, director of the Village. Douglas Moore's opera *The Devil and Daniel Webster* will be performed nightly during the six-week season, beginning July 18. There will be six performances a week on an open-air stage constructed in a natural woodland amphitheatre re-created in the form of a village square of the 1820s. The

project is being sponsored by the village to create a center of the arts in New England similar to the summer festivals staged at Central City, Colo. Elemer Nagy will stage the productions, and Moshe Paranov, director of the Hartt College of Music, will serve as musical director. Added dance pantomimes will be choreographed by Alwin Nicolai, of the Henry Street Settlement.

Koussevitzky Foundation Commissions Seven Works

WASHINGTON, D. C.—The Serge Koussevitzky Music Foundation in the Library of Congress recently awarded commissions for major compositions to seven composers. Three from the United States have been requested to write chamber works. Bernard Rogers will compose a string trio, and Vincent Persichetti, a quintet for piano and strings. Wallingford Riegger has been asked to create a work for two pianos.

Cárlos Chávez, of Mexico; Raymond Chevreuille, of Belgium; and Georges Enesco, Roumanian-born composer, are to produce orchestral works, as is Paul Ben-Haim, of Israel, whose composition is to be written specifically for the King David Festival planned for Jerusalem.

Kirstein Receives Capezio Dance Award

Lincoln Kirstein, general director of the New York City Ballet, received the Capezio Dance Award of \$500 on Jan. 12 for "his leadership and his labors in the establishment of the ballet as a force in the artistic life of America." The award was instituted last year by Ben Sommers, president of Capezio, Inc., manufacturers of dance shoes. Co-founder with George Balanchine of the School of American Ballet in 1934, Mr. Kirstein has also been the founder

of several ballet companies, among them Ballet Society, which became the New York City Ballet in 1948. Last fall he was appointed managing director of all departments of production at the New York City Center.

Opera Festival Planned in Kansas City

KANSAS CITY, Mo.—An opera festival will be held here from March 12 to 21 on the occasion of the twentieth anniversary of the Kansas City Philharmonic. Hans Schwieger, conductor of the orchestra, will be musical director and conductor of *La Bohème*, *Cavalleria Rusticana*, and *Pagliacci*. Engaged to sing in *La Bohème* are Jan Peerce, Irma Gonzales, and Eva Likova; in *Cavalleria*, Gertrude Ribla and Jon Crain; and in *Pagliacci*, Uta Graf, John Druary, and Marko Rothmueller. John Newfield of the University of Kansas, at Lawrence, will be stage director for the festival of six performances.

Mr. Schwieger is also conducting the Philharmonic in twenty subscription concerts during the anniversary season, with concerts scheduled for Thursday and Saturday evenings every other week through Feb. 21. Leopold Stokowski was guest conductor for the concerts of Jan. 8 and 10. Soloists to appear on succeeding programs are Artur Schnabel, Marian Anderson, and Solomon.

Mendelssohn's *Elijah* was presented by the orchestra on Dec. 4 and 6 with Miriam Stewart, Nell Tangeman, Louis Sudler, Ralph Nielsen, and the Philharmonic Chorus, which was organized two years ago by Mr. Schwieger and is currently under the direction of Raymond Cutting. On Jan. 7, Konoye's *Etenraku* was performed for the first time.

Eight Pop concerts and nineteen children's matinees are being presented during the season.

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First Performances in New York Concerts

Orchestra Works

Kleinsinger, George: *Pan the Piper* (New York Philharmonic-Symphony, Dec. 27)

Piano Works

Gainsborg, Lolita Cabrera: *Four Moods on Four Triads* (Lolita Gainsborg, Dec. 30)
Janacek, Leo: *Suite for Piano—In the Mist* (Aspen Concert, Dec. 16)

Choral Works

Huber, Hans: *Six Songs for Women's Chorus* (St. Cecilia Chorus, Dec. 16)
Santa Cruz, Domingo: *Cantares de Pascua* (St. Cecilia Chorus, Dec. 16)

Stravinsky, Igor: *Cantata on Anonymous Elizabethan Songs* (New Friends of Music, Dec. 21)

Chamber Music

Bloch, Ernest: *Quartet No. 3* (Griller Quartet, Jan. 4)
Cowell, Henry: *Set of Five for Violin, Piano, and Percussion* (Maro and Anahid Ajemian, Dec. 21)
Hovhaness, Alan: *Suite for Violin, Piano, and Percussion* (Maro and Anahid Ajemian, Dec. 21)
Milhaud, Darius: *Les Amours de Ronsard* (Aspen Concert, Dec. 16)
Stravinsky, Igor: *Concertino—Allegro* (New Friends of Music, Dec. 21)

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Recitals

(Continued from page 12)
cinnati College of Music. Mr. Labunski spoke of the composer's development, and the lecture was illustrated with recorded music and live performances. Marilyn Wright, violinist, and Phyllis Rappaport and Irene Karzowski-Beck, pianists, were the assisting artists.

—N. P.

Griller Quartet Town Hall, Jan. 4, 3:00

In this program the Griller Quartet gave the world premiere of Ernest Bloch's Third Quartet, a work written for and dedicated to the members of the ensemble—Sidney Griller and Jack O'Brien, violins; Philip Burton, viola; and Colin Hampton, cello. The score, completed last spring and taking slightly less than a half hour to perform, seemed on first hearing to be one of the major works of our time, worthy of rank with the last quartets of Beethoven and those of Bartok. It contains the reflective and mature ideas—concisely stated—of a wise, profound, and creative spirit, backed by a keen intelligence and a warm heart. The work's four movements are all harmonically rich, melodically inventive, and rhythmically resplendent. The Adagio, a movement of haunting and poignant beauty, ends on so ethereal and serene a note that sound and silence melt and merge for a moment of perfect stillness. The members of the Griller Quartet played the work with loving care and technical perfection.

The program opened with Haydn's Quartet in G major, Op. 33, No. 5, and closed with Mozart's in B flat major, K. 458. These, too, were given with meticulous attention to details and style, yet with an unstudied spontaneity that brought them vividly to life.

New Friends of Music Town Hall, Jan. 4, 5:30

Two Mozart quartets and the first performance of two brand new songs by Ernest Krenek made up the musical material for this concert by the New Friends of Music. Herta Glaz and the composer-pianist gave a most impressive account of the songs, while the Berkshire Quartet, an organization whose taste and enthusiasm compensates for its relative lack of polish and experience, gave lovely readings of the Mozart Quartets in A major, K. 464, and F major, K. 590.

Krenek's Two Sacred Songs are settings of Biblical texts; the first is taken from Ecclesiastes (The Light is Sweet) and the second from the 104th Psalm. Mr. Krenek, at least regarding prosody, has served the words well by casting them idiomatically in handsomely written voice lines. The composer's realization of the psychological interrelationship of text and music, however, is a different matter. He seems to have used the words as a point of departure for an abstract, rather amorphous mass of uncontrasted music that, expressively at least, has little relationship with the mood of the words. Perhaps repeated hearing would solve the mystery here, although I, for one, doubt it.

—W. F.

Sidor Belarsky, Bass Town Hall, Jan. 4

Sidor Belarsky's recital included songs and arias by Rosa, Mozart, Verdi, Glinka, Tchaikovsky, and Moussorgsky. The singer had a fine, virile, booming voice which he frequently used with an alarming lack of subtlety or style. One assumed from his performances of the Catalogue aria from Don Giovanni and Tu sul labbro de Veggenti from Verdi's Na-



The Griller Quartet, which gave the premiere of Ernest Bloch's Third Quartet in its annual New York recital in Town Hall on Jan. 4. From the left are Sidney Griller, Colin Hampton, Philip Burton, and Jack O'Brien

bucco that the singer had either not penetrated the textual and musical meanings, or that he was refusing to allow their interpretative demands to interfere with the kind of sound he wanted to produce. The Russian selections were managed with a good deal more stylistic authenticity, but even here the singer seemed to be given to the more specious and superficial devices commonly associated with the interpretation of this music. Ivan Basilevsky was the barely adequate accompanist.

—W. F.

OTHER CONCERTS

MILDAH POLIA, mezzo-soprano; Carnegie Recital Hall, Dec. 4.
SUZANNE KALES, pianist; Carnegie Recital Hall, Dec. 5.
BALALAIKA SYMPHONY, Carnegie Hall, Dec. 6.
FREDERICK MARANTZ, pianist; Carnegie Recital Hall, Dec. 6.
MARIO JAZZETTI, pianist; Town Hall, Dec. 7.
LIZA LINDE, soprano; Carnegie Recital Hall, Dec. 7.
PHYLLIS AGRESTA, soprano; Carnegie Recital Hall, Dec. 7.
KSENIA KARREN, soprano, and ILARIO PITARO, violinist; Carl Fischer Hall, Dec. 7.
AMY-ANN ANDREWS, soprano; Carnegie Recital Hall, Dec. 9.
RICHARD DOREN, pianist; Carnegie Recital Hall, Dec. 14.
EUGENIA SNOW, pianist; Town Hall, Dec. 14.
INTERRACIAL CHORUS, Harold Aks, director; Town Hall, Dec. 14.
PAULINE SCHLETA, pianist; Carnegie Recital Hall, Dec. 15.
DOWNTOWN GLEE CLUB, George Mead, director; Carnegie Hall, Dec. 17.
YALE GLEE CLUB, Marshall Bartholomew, director; Town Hall, Dec. 18.
MT. HOLYOKE COLLEGE GLEE CLUB, Ruth Douglass, director; Town Hall, Dec. 19.
JEWISH PEOPLES PHILHARMONIC CHORUS, Leo Kopf, director; Town Hall, Dec. 20.
CAROL TURNER, soprano; Town Hall, Dec. 29.
LOLITA CABRERA GAINSBORG, pianist; Town Hall, Dec. 30.
STUART FASTOVSKY, violinist; Carnegie Hall, Jan. 4.

Oak Ridge Symphony Adopts New Policy

OAK RIDGE, TENN.—The Oak Ridge Symphony, conducted by Waldo Cohn, opened its 1952-53 season on Nov. 5 playing a list of works that included the Overture to Act III of Wagner's Lohengrin, Vivaldi's Concerto in D minor, Beethoven's Symphony No. 1, and MacDowell's Indian Suite No. 2. The nature of this program was in line with the new policy adopted by the orchestra's board of directors, which decided to concentrate upon straight symphonic compositions rather than concertos in the concerts

given this year. The orchestra wants to play more difficult music than it has in the past, and many Oak Ridgers, wanting to hear the ensemble alone, are willing to share its troubles as well as its triumphs. The board has augmented various sections of the orchestra with a few more instrumentalists from the Knoxville Symphony.

Soloists will appear in the two remaining concerts, being played on Jan. 14 and on a spring date to be announced, but the programs will also offer purely orchestral works by Prokofiev, Weinberger, Stein, and Tchaikovsky.

—JUNE ADAMSON

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Harvard and Radcliffe Choruses Present Messiah With its Original Orchestration

Boston

At one time or another everyone who hears the Messiah of Handel wonders what it sounded like in the original orchestration. The question was partially answered by G. Wallace Woodworth, the Harvard Glee Club and Radcliffe Choral Society when they presented the score at Sanders Theatre, Harvard, the evenings of Dec. 4 and 5.

The instruments were strings, oboes (six of them to twelve violins), bassoons (four of them to four cellos and two double basses), two trumpets (in two choruses only), and tympani (in the Hallelujah! chorus only).

This was an interesting attempt to get an idea of how the great oratorio sounded in Handel's own time. But it was only an attempt, for we shall never experience an exact duplication of sound. For one thing, the first Dublin performance of 1742 had a chorus of but 16 boys and four men, where the Harvard-Radcliffe singers were numerous. The wind instruments of Handel's time must have been considerably less smooth than modern winds.

The instrumental accompaniment ranged from blending of harpsichord, one cello and one double-bass, to a few strings, to more strings with winds, and the full complement. Thus there was much variation in volume and weight, but not much in color. The low strings combined with bassoons gave an extremely sombre and sluggish effect. When at last the trumpets, and finally, the tympani, came in, the sound was electrifying. I still prefer Messiah with the Mozart or Franz or Prout additions. The soloists were Eleanor Davis, Dorothy Barnhouse, Oscar Henry and Paul Tibbets. The score, of course, was not given complete. Mr. Woodworth elected to do the first part, with the Hallelujah! chorus tacked on at the end.

The Boston music critics journeyed out to the fashionable country town of Weston, Nov. 28, to hear the first appearance in the East of the much-discussed bass-baritone, Nicola Rossi-Lemeni. He was worth the trip, for despite some sharpening and flattening, he proved himself to be a superb singing actor and a musician with a flair for the art song. His Russian-Italian ancestry shows in the timbre of his

voice, which is of long range, "lean," intense, and capable of much color.

Jan Smeterlin gave us another afternoon of enchanting piano playing at Jordan Hall on Nov. 30. He began with a Haydn Sonata in E-flat (a dullish but harmonically interesting work), continued with Schumann's C major Fantasy, Op. 17, and wound up with a large group of Chopin. Mr. Smeterlin is my favorite Chopin player, by virtue of his grace, lyrical charm, clarity and discreet use of the pedal.

Maurice Eisenberg, a fine cellist and a fine musician, devoted an evening, Nov. 30, to the third, fourth and fifth unaccompanied sonatas of Bach at a concert in Sanders Theatre, Cambridge, which was remarkable both for the technical finesse and the expressive warmth of Mr. Eisenberg's playing.

The Cambridge Society for Early Music ended its series of three concerts at Sanders Theatre on Dec. 1. Works of Handel and Corelli were heard, all to general delight. The artists were Richard Burgin and his wife, Ruth Posselt, violin; Samuel Mayes, cello; Erwin Bodky, harpsichord, and a small ensemble of Boston Symphony men.

Reginald Kell and his chamber ensemble of Melvin Ritter, violin; Joel Rosen, piano, and Aurora Natola, cello, provided a luke-warm evening of music-making at Jordan Hall, Dec. 5. The concert was in the Richmond Celebrity Series. Mr. Kell played admirably, but none of the music amounted to much, even though it was by Schumann, Handel, Milhaud, Weber and Hindemith.

Soprano Bidu Sayao gave another of her typically charming concerts as artist of the second Boston Morning Musicales, in aid of the Boston School of Occupational Therapy, in the ballroom of Hotel Statler, Dec. 10. Everything went beautifully, whether arias (from The Marriage of Figaro and Manon) or songs.

Robert Merrill appeared in the Richmond Celebrity Series at Symphony Hall Sunday afternoon, Dec. 7. It was an occasion of good, big voice and amiable delivery, rather than sensitive interpretation of music.

Another of the several pre-Christmas performances of Handel's Mes-

siah, hereabouts, was that by the Boston University Chorus and Orchestra at Symphony Hall, Tuesday evening, Dec. 9. James R. Houghton conducted. Soloists were Mary Marting Pendell, Charlotte Zimmer Dixon, Wesley Copplestone and David Blair McCloskey.

—CYRUS DURGIN

Liszt and Falla Works To Be Presented in Tucson

TUCSON.—The Tucson Symphony, conducted by Frederic Balazs, is scheduling two local first performances during the current season, Liszt's Christus and Falla's El Amor Brujo.

Szell Signs New Contract With Cleveland Orchestra

CLEVELAND.—George Szell has been re-engaged for a period of three years as musical director and conductor of the Cleveland Orchestra. Since he accepted the post in 1946, Mr. Szell has extended the orchestra's season from 28 to thirty weeks, increased its personnel from 82 to 100 musicians, and founded the Cleveland Orchestra Chorus, which will make its first appearance this year in a performance of Verdi's Requiem. Mr. Szell's engagements with the New York Philharmonic-Symphony and the Metropolitan Opera Association next season will not affect his Cleveland schedule.

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John Carter leads some informal singing at a reception at the Holloman Air Force Base following his recital for the Community Concert Association of Alamogordo, N. M. Joining the tenor and servicemen in the session are Mrs. J. T. Foley (seated), vice-president of the Otero County Community Concert Association, and Mrs. M. R. Sanguinet, president

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Education in New York

The Walter W. Naumburg Musical Foundation has announced that applications for the 29th annual Naumburg competition will be received until Feb. 1, 1953. Singers, pianists, violinists, violists, and cellists between the ages of sixteen and 30 who have not given a New York recital reviewed by critics are eligible to compete. Chalmers Clifton, Philip James, Edward Johnson, Isador Philipp, and Roman Totenberg are to judge the final auditions, and the winners will be presented in Town Hall recitals during the 1953-54 season. Application blanks may be secured from the foundation at 130 West 56th Street, New York 19, N. Y.

Konrad Wolff, pianist and lecturer, will offer a series of ten illustrated lectures, entitled How to Listen to Music, in his New York studio, beginning on Feb. 6.

Reinold Werrenrath has moved his studio from Carnegie Hall to his apartment at 131 Riverside Drive, New York 24, N. Y.

Alfred Stobbi-Stohner's pupil Dolores Mari sang for Carol Longone's Operalogue at the Hotel Pierre on Jan. 13 when Puccini's La Bohème was discussed.

Maria Carreras' pupil Glauco D' Attilli played a piano recital in her studio on Jan. 4.

Charles Norman Granville, teacher of singing and author of The Granville Vocal Study Plan, has moved from Chicago to New York, where he has opened a studio at 150 East 72nd Street.

Other Centers

The Institute of Contemporary American Music, which is sponsored in Hartford, Conn., by the Julius Hartt Musical Foundation, opened its 1952-53 season on Jan. 12 with a concert devoted to works of Marc Blitzstein. During the program Mr. Blitzstein delivered a lecture entitled The Composer as Librettist. Subsequent events will be given over to compositions and lectures by Lazare Saminsky, Roy Harris, Paul Creston, and Morton Gould. Isadore Freed is chairman of the institute, and Bela Urban is associate chairman.

The New England Conservatory of Music, in Boston, has entered into a student exchange plan with the Paris Conservatoire under which Sarah Lombardi, a graduate of the American school, is studying at the French school and Alain Bernheim, from the Conservatoire, is studying in Boston. Tuition is being provided by the co-operating institutions, and travel expenses have been furnished through a Fulbright grant. Herbert Blomstedt, of Stockholm, Sweden, another exchange student at the New England Conservatory, was guest conductor of the school orchestra on Dec. 18, when he led a performance of Franz Berwald's Sinfonie singulière.

Stanford University has acquired the original manuscript of Johann Strauss's A Night in Venice, composed about 1883 and comprising some 418 pages. The score was purchased by Nathan van Patten, professor emeritus of bibliography, acting for Mr. and Mrs. George T. Keating, who founded the collection of manuscripts and first editions known as the Memorial Library of Music. Among the items in the collection are the original scores of Mascagni's Cavalleria Rusti-

cana and Flotow's Martha.

The Hebrew University, in Jerusalem, has received a gift of orchestral and piano scores from Mrs. Edward MacDowell that will be added to the Serge Koussevitzky Collection of Orchestral and Chamber Music now in its possession. All of the music included in the recent gift was composed by Edward MacDowell. The Koussevitzky Collection was begun when the late conductor gave the university a large portion of his music library. Since his death, it has grown through the generosity of musicians, music publishers, and others interested in the cultural future of the State of Israel. Further contributions of scores and parts can be made to the collection through Mrs. Frank Cohen, of the American Friends of the Hebrew University, 9 East 89th Street, New York 28, N. Y.

Florida State University has added Edward Kilenyi to its faculty as professor of piano.

The St. Louis Institute of Music has named Richard H. Kauffman director of its preparatory department. Mr. Kauffman, who is also president of the Missouri Music Teachers' Association, has been a member of the school's faculty since 1940.

The Baldwin-Wallace Conservatory of Music, in Berea, Ohio, presented a series of five faculty recitals played by Farley Hutchins, organist; Carl Schluer, pianist; James Lerch, violinist; Esther Pierce, cellist; and Walter Hasenmuller, pianist. Among the contemporary works performed were Normand Lockwood's Concerto for Organ and Brasses, Prokofiev's Violin Concerto, and Samuel Barber's Cello Concerto.

The University of Illinois sponsored its 24th annual band clinic on Jan. 8, 9, and 10, during which approximately 75 new band compositions were played. Edwin Franko Goldman was guest conductor and speaker, and the Chantute Air Force Band, conducted by Warrant Officer Kenneth W. Berger, participated in the clinic. Panel discussions were led by Charles Loomis, Mark H. Hindsley, Everett Kisinger, and Lyman A. Starr. The University of Illinois Band went to Springfield on Jan. 12 to appear at the inauguration of the Governor of the State of Illinois. One of the works it played was Illinois, a new march by Mr. Goldman.

The Northwestern University School of Music presented its choir and orchestra in two performances of Schütz's The Christmas Story on Dec. 7. George Howerton conducted, and Dorothy Lane was the harpsichordist. The programs also included carols sung by the a cappella choir and Bach organ works played by Veleca Conrad.

The American String Teachers Association has been enlarged by the formation of a Colorado state chapter, which is headed by Horace A. Jones, of the University of Colorado. In November, 100 children between the ages of eight and fourteen were invited to the University of Colorado to hear the La Salle Quartet play music of Mozart, Beethoven, and Bartok. The young audience sat on the floor while the ensemble played, and after the works had been performed, the youngsters' questions about them were answered by the instrumentalists.

Ithaca College, in Ithaca, N. Y., presented its orchestra in a concert on Nov. 23. Craig McHenry conducted the program, which consisted of

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Dvorak's New World Symphony and
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Joseph Tague was soloist in the con-
certo.

The Mid-West National Band
Clinic held its sixth annual meeting
in Chicago from Dec. 11 through 13.
Concerts were played by the Sterling
(Ill.) Grade School Band; the Barrie
Collegiate Institute Band, from Onta-
rio, Canada; the Mason City (Iowa)
High School Band; the Brownsville
(Tex.) High School Band; the Van-
dercook College Band; the Wisconsin
Rapids Band; and the Muskegon High
School Orchestra. Instrumental clinics
were conducted by several solo per-
formers, including Sigurd Rascher,
saxophonist, and Rafael Mendez, trum-
peter. Other clinics were directed by
William D. Revelli, Raymond F.
Dvorak, and Howard Lyons.

Huntington College, in Hunting-
ton, Ind., presented two performances
of The Mikado on Dec. 12 and 13.
The cast was made up of Huntington
College students and guest singers
from Indiana University. William
Yarborough was the conductor.

String Festival To Be Held in New York

The Violin, Viola, and Violoncello
Teachers Guild has announced that the
1953 National String Festival and
Convention will be held at the Bar-
bizon Plaza Hotel and Carnegie Hall
in New York on April 18 and 19.
Exhibits, concerts, forums, and a
junior chamber-music festival will be
included in the programs, and sev-
eral performers, conductors, and edu-
cators will participate in the events.
More than 700 children are to play
together in a concert at Carnegie Hall
on April 19.

Music Council Holds Meeting

A general meeting of the National
Music Council was held on Dec. 19.
Speakers were Howard Hanson
(president), Roy Harris, Ray Green,
Harold Spivacke, Mrs. Nicolai Bere-
zowsky, A. J. Fletcher, Mrs. Ronald
A. Dougan, Lt. A. A. Teta, and Mrs.
Helen M. Thompson. A panel discus-
sion on the economic situation of the
orchestra players was led by Mr. Han-
son, with Thomas H. Belviso, John S.
Edwards, A. Rex Riccardi, and Mrs.
Thompson as panel members.

Young People's Contest Announced by Philharmonic

The Young People's Concerts Com-
mittee of the New York Philhar-
monic-Symphony will hold its fifth
annual Composition Contest this sea-
son. Works submitted should be in a
simple musical form, written for piano
solo or in combination with voice or

another instrument, and should be be-
tween three to five minutes in length.
The award for the winning composi-
tion will consist of a certificate from
the committee, two albums of Colum-
bia Records, and, if the composition
merits further recognition, a perform-
ance of the work in this season's
Young People's Concert, at Carnegie
Hall on March 21. The contest is
open to young composers who will not
have reached the age of seventeen by
Feb. 2, the final date for all entries.
Complete details and official entry
blanks may be obtained by writing to
the Philharmonic-Symphony Society,
113 West 57th St., N. Y. 19.

Sir Ernest MacMillan Retires from Schools

TORONTO.—Sir Ernest MacMillan
has retired from the Royal Conserva-
tory of Music and the Faculty of
Music in the University of Toronto
after a long association with them.
Sir Ernest joined the Conservatory
in 1919 and became a member of the
staff of the Faculty in 1925. He
was principal of the Conservatory
from 1926 to 1942 and dean of the
Faculty from 1927 to 1952.

Gina Cigna has come from Italy
to teach singing at the Royal Con-
servatory. After making her debut
at La Scala in Milan in 1927, the
dramatic soprano appeared with lead-
ing opera companies in Europe, South
America, and the United States. She
became a member of the Metropolitan
Opera Company in 1937 and re-
mained with it for two years. Since
1946, Miss Cigna has been head of
the vocal department of the Verdi
Conservatory in Milan.

Carnegie Tech Gets Grants For Contemporary Music

PITTSBURGH, PENNA. — John C.
Warner, president of Carnegie Insti-
tute of Technology, has announced
that two grants totaling \$1,400 have
been given to Carnegie Tech to be
used by the Pittsburgh Chapter of the
International Society of Contemporary
Music. \$1,000 was donated by the
Howard Heinz Foundation and \$400
by the Wherret Memorial Fund of the
Pittsburgh Foundation. The grants
will be used to defray expenses of
concerts sponsored by the chapter,
which has its headquarters in the de-
partment of music on the Carnegie
campus.

Music League Continues Artist Exchange

After completing a tour of Amer-
ica in February, Lilian Kallir will
go abroad to fulfill a series of en-
gagements in France and North Africa
under auspices of the National Music
League, which has arranged an ex-
change of artists with Les Jeunesses
Musicales. The French organization
recently sent over pianist Philippe
Entremont, who made his American
debut Jan. 5 with the National Or-
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Louisiana State
University music
students in a per-
formance of
Menotti's The
Consul, directed
by Peter Paul
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International Competitions for Young Performers and Composers Open in Europe

Among the competitions scheduled for the coming year in Europe is the Marguerite Long-Jacques Thibaud International Contest for pianists and violinists, which will take place in Paris from June 10 to 22. Held every two years, the contest is designed to attract the attention of the critics and the public to young performers between the ages of fifteen and 32 who have already demonstrated the qualities of a professional artist. The two winning contestants will each receive an award of 300,000 francs (approximately \$850) in addition to engagements with leading French orchestras, the opportunity to appear in a series of concerts in the Jeunesses Musicales de France, and a recording contract with Pathé-Marconi. Further details and application forms may be obtained by addressing the Secrétariat du Concours International Marguerite Long-Jacques Thibaud, 46 rue Molitor, Paris 16, France. The deadline is May 15.

The International Competition for Musical Performers, in collaboration with Radio Geneva and the Swiss Romand Orchestra, will be held from Sept. 21 to Oct. 4 at the Conservatory of Music in Geneva. Applicants between fifteen and thirty years of age are eligible to compete in the several performing categories, including voice, piano, cello, string quartet, clarinet, and bassoon. In each category there are three competitive stages: an eliminating examination, a public competition for the awarding of diplomas and medals, and a finalists' competition with orchestra to determine cash award winners. Pieces to be prepared must be selected from a repertoire suggested by the jury. A prospectus containing the rules and the program of the competition is available from the secretariat at the Conservatory of Music, Geneva, Switzerland. Applications will be accepted not later than July 15.

A first prize of 150,000 francs (\$3,000) will be awarded the winning composer in the Queen Elisabeth International Musical Competition to be held in Brussels under the patronage of the Belgian government. Works submitted, which should reach the secretariat before June 1, must be unpublished and must never have been performed. A symphony, or any other orchestral composition in symphonic form with a minimum duration of fifteen minutes, will be accepted. Composers of any age or nationality may compete. Inquiries should be addressed to Marcel Cuvelier, Palais des Beaux-Arts, rue du Baron Horta, Brussels 11, Belgium.

chestra, played by Eugene List and Carroll Glenn; Francis Casadesus's Petite Symphonie in three movements after three family portraits; Jean Rivier's Overture for a Tragedy; and Arthur Honegger's oratorio, Nicolas de Flue, produced by the French Radio.

Chamber music is being effectively supported by the Société Amis de la Musique de Chambre, of which Alfred Loewenguth is chairman. Regular concerts are given in the Theatre Fontaine. A revival of public interest is due in part to the variety of the programs and to the different combinations of instruments employed: winds and strings, harpsichord and wind, glass harmonica and strings, piano and viola, etc.

Top recitalists have included Isaac Stern, Wilhelm Kempff, Artur Schnabel, Leon Fleisher, Ludmilla Lebedeva, Graziella Sciutti and Walter Gieseking. A new concert society, Les Concerts de Paris, managed by Gabriel Dussurget, gives chamber orchestra concerts and chamber opera on Wednesday nights in the Sarah Bernhardt Theatre.

Hilsberg Re-engaged In New Orleans

NEW ORLEANS.—The concerts of the New Orleans Philharmonic-Symphony continue to attract large and demonstrative audiences, and after his fourth concert this season, Alexander Hilsberg was re-engaged as musical director for three additional years.

William Kapell, scheduled to appear with the orchestra, was suddenly taken ill and was replaced by Claudette Sorel, who was here at the time. Under Mr. Hilsberg's direction, the gifted young pianist gave an expressive reading of the Schumann Concerto, and later, under Franco Aurori's direction, a distinguished one of Beethoven's First Concerto. Mr. Aurori won many friends during his two guest conducting appearances.

The New Orleans Opera Guild presented the St. Louis Symphony, conducted by Vladimir Golschmann, with Alfred Mouledous, a young pianist of this city as soloist. Mr. Mouledous was recalled several times after his performance of Beethoven's First Piano Concerto. The guild also presented in recital Yehudi Menuhin.

In a matinee concert of the Philharmonic-Symphony, little Susan Starr captivated her listeners with her performance of a Mendelssohn piano concerto.

The Xavier Music League of Xavier University presented Egidio de Castro e Silva, Brazilian pianist and teacher at Newcomb School of Music, in a recital in Welein Hall.

Two large audiences attended the production of La Bohème offered by the New Orleans Opera House Association. Walter Herbert, who thus far had never missed a performance, was ill, and the opera was conducted by the new chorus master and assistant conductor, Helmuth Wolfes, who acquitted himself well. Hilde Gueden was a good Mimì; David Poleri, a most ingratiating Rodolfo; Cesare Bardelli, an adequate Marcello; and Norman Treigle an effective Colline. Vileta Russell was Musetta. Others in the cast were Arthur Schoepf, Warren Gaspaille, Charles May, Donald Bernard, and Elmo Bonneval, young local artists; William Wymetal's stage direction was up to its usual standard.

—HARRY B. LOER

Paris Opera

(Continued from page 7)

In December. His *pièce de résistance* was Bartok's Concerto for Orchestra. Substituting for a soloist fallen ill, and having had only a few hours to learn her part and deprived of the advantage of a rehearsal with orchestra, Ethel Semser, American soprano, gave a splendid performance of seven early songs by Alban Berg at a public concert of the Radio-Symphonique Orchestra led by René Leibowitz in the Salle Gaveau.

Symphonic compositions heard for the first time in Paris included: Alexander Tansman's Sinfonia Piccola; Emile Martin's Psalm for the Agony of the World, built on liturgical themes; Manuel Rosenthal's Aesop's Convivium for violin, piano and or-

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Orchestras in New York

(Continued from page 16)

degree of sonority she wishes, and her control of dynamics is equally complete. In these respects as in others, her vocalism reminds one of Kirsten Flagstad's, though the voice is less heroic in scale.

As Mr. Walter and Miss Seefried conceived it, the second song made chills run down one's back. The trumpet figure had an uncannily ghost-like effect. The third song, with its delicate and sonorous verbal play on the words lind, Linde, Angebinde, and gelinde, was so beautifully performed that no one seemed to breathe until it was finished. Not a hacking cough was heard in the house—the highest tribute an audience can pay during the New York winter. Miss Seefried's hearty, almost tomboyish, temperament came to the fore in her intoxicating singing of the fourth song, which is the essence of German folk poetry and folk song.

Mr. Walter's interpretation of Mahler's Fourth Symphony remains one of the miracles of conducting, for he is completely identified with the music. It is as if the score were playing itself, just as the composer felt it as he put it on paper. Miss Seefried sang the vocal part in the last movement charmingly. Despite some characteristic vagaries of tempo, and a few clipped final beats, Mr. Walter's interpretation of the Mozart symphony was a model of warmth, nobility, and lyric spontaneity.

—R. S.

Istomin Is Soloist With Philharmonic

New York Philharmonic-Symphony, Franco Autieri conducting. Eugene Istomin, pianist. Carnegie Hall, Jan. 3:

La Cathédrale Engloutie Debussy
(Transcribed by Franco Autieri)
Piano Concerto No. 5 (Emperor)
Symphony No. 2 Beethoven
Sibelius

Eugene Istomin deserves great credit for his performance of the Beethoven Emperor Concerto at this concert. For Mr. Autieri and the orchestra, it must be confessed, did little or nothing to help him. There were times when Mr. Istomin literally had to pull the orchestra along with him and others when he had to slow down to allow it to catch up with him. That he played as well as he did was in the nature of a miracle. As far as he was able, he gave a masterly and musically performance of the solo part. In all justice, he should be given an opportunity to play this concerto with the New York Philharmonic-Symphony again under more favorable circumstances.

Mr. Autieri's transcription of the Debussy piano piece was acceptable, if musically superfluous, and the orchestra played it adequately. The Sibelius Symphony was also performed in a competent if not very inspired or original fashion.

—R. K.

NBC Symphony Offers Britten's Sinfonia da Requiem

Guido Cantelli completed his current six-week assignment as conductor of the NBC Symphony on Jan. 3 (he will return to conduct two concerts in February) with Schubert's Symphony No. 8, the Overture to Wagner's Rienzi, and Benjamin Britten's Sinfonia da Requiem. In each case the orchestra responded beautifully to Mr. Cantelli's direction of these stylistically diverse works. The Britten Sinfonia, written some twelve years ago, presages the composer's subsequent operatic music in its theatricalism and structural tightness. Divided into three sections, Lacrymosa, Dies Irae, and Requiem Aeternam, the work is



Irmgard Seefried



Eugene Istomin

intended as more an emotional than literal evocation of the Catholic liturgy. In this sense, it is in its concept closest to the Verdi Requiem. The performance was a colorful and expressive one. The Schubert symphony, opening the program, lost some of its lyric gentleness in Mr. Cantelli's hands but received a gratifyingly thoughtful reading, and the Wagner piece was stunningly forceful.

—C. B.

Walter Conducts Haffner Symphony

In the New York Philharmonic-Symphony's Sunday afternoon concert on Jan. 4, Bruno Walter repeated the Mahler symphony, with Irmgard Seefried again the soloist. Mozart's Symphony No. 35, in D major, K. 385 (Haffner), completed the program and it was totally charming. The conductor presented a performance of brilliant clarity touched with sentiment. Particularly appealing were the gracious warmth of the Andante and the effervescent sparkle of the finale.

—A. B.

Recent Opera in London

(Continued from page 5)

and Holst works than in The Impresario.

Bartok's one-act opera Bluebeard's Castle was given for the first time in England in a British Broadcasting Corporation program. This middle-period work of Bartok displays not only a brilliant sense of orchestration but also offers a most captivating dramatic exteriorization of the underlying psychological tension of the drama. Also on the BBC, Paul Sacher is later to conduct the first performance in this country of Stravinsky's The Rake's Progress.

Gershwin's Porgy and Bess, produced with an American cast at the Stoll Theatre, was assured of a long run, though the folk-song character of the work was not calculated to make it more than a popular success. There was no doubt about its strong and vivid appeal on the occasion of its first production in this country.

Plans for the future include the first appearance at Covent Garden of the Italian bass Nicola Rossi-Lemeni in the part of Boris Godounoff, under the direction of Mr. Dobrowen, and a production of Gluck's Orpheus and Eurydice, conducted by Sir John Barbirolli, in which Kathleen Ferrier will sing the title role.

At Sadler's Wells, the contemporary Swiss composer Heinrich Sutermeister will be introduced by the forthcoming production of his opera Romeo and Juliet, which has been widely performed in Central Europe, where Sutermeister's name has been frequently coupled with that of Benjamin Britten as representing the more significant trends in modern opera.

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Musique Concrete

(Continued from page 6)

which had the brutal effect of a declaration of war. Following this, the combination of a flesh-and-blood singer pitted against the troubled background of concrete music seemed to some a retrogression and to others a definite step forward for the composer. These two opinions still prevail, and Pierre Schaeffer is faced with a seemingly unresolvable dilemma. For more than a year, he has not been alone in his work. A group of young composers (Pierre Boulez foremost among them) has joined the cause. They are refugees from dodecaphonism (the name we give in France for the twelve-tone system, which has become a religion for some) and are interested in concrete music particularly because it offers them the opportunity of liberating themselves entirely from the limitations imposed by the twelve-tone scale.

The difference between what I have called ordinary music and concrete music is the same that exists between abstract and representational art. The main problem of the abstract painter is to arrive at a point in his work where no figurative interpretation is possible. In spite of the apparent conflict in terms, concrete music, as a departure from serial (twelve-tone) music, corresponds to abstract art. Schaeffer states that "to use conformist musical means and materials and to distort them for one's own use is the sad contradiction that faces the composer who, without creative purpose, wishes to follow the doctrines of Schönberg. Either such works are listened to in terms of tonal fragments, or the row is so rigorously employed throughout the work that one no longer hears the music, in the traditional sense of that word. It is a matter, nevertheless, of musical subjects constituted of combinations of twelve sounds. At this moment, serial music is considered by the same standards as concrete music. It plays with the musical language, yet is no longer even music. . . ."

Endless Variations

The young student for whom music presents more possibilities for scientific research than as an expressive art will find in concrete music a field of experience bigger than that represented by the twelve-tone system. Think, for example, of the many different ways of characterizing a sound

in concrete music as compared with ordinary music. The form of a note sounded on a string embodies (1) the attack producing the tone, (2) the tone itself, and (3) the dampening of the string resulting in the cessation of the tone. The methods of concrete music permit the isolation of any of these elements; they can then be repeated in whole or in fragments to create artificial sounds. With respect to the polyphonic potentialities of concrete music, Schaeffer proposes the following: "Suppose you play three similar recordings simultaneously, but at different speeds. . . . The success of the three-part fugue thus created will depend, of course, on the basic fugue subject, . . . but it would be a mistake to decide *a priori* that such an auto-fugue should be without musical interest. It would mean that one judged music for its notes rather than its subject."

Hearing It Essential

I could easily devote a book to the subject of concrete music, and I realize that to attempt to give an adequate account of it in the limited space of an article is well-nigh impossible. All music, even concrete music, is made to be heard. Whatever I might say about it would not be worth three minutes in the concert hall. Such a concert, I have no doubt, would interest the great number of readers who have been so kind as to follow me thus far. I have no doubt, either, that many others would have rushed away, blocking their ears and grinding their teeth. These two reactions are seen everywhere, the latter more often than the former, I believe. What is important is that, where this new technique of musical composition has been brought before the public in Europe, it has aroused considerable curiosity—and many controversies. In Munich, M. Bialas introduced a program of concrete music by pointing out that "in the past, music had to be 'reproduced' by the performing artist. Production and reproduction are now one. Now the composer creates his works as does the painter, just as it will eventually become and just as the listener will hear it. This new development is, in my opinion, a step ahead in musical evolution."

The future will tell if M. Bialas is justified or excessively optimistic in this assertion. As an experiment which has already seen practical application in the theatre, in films, and on the radio, concrete music is nevertheless not yet ready to replace pure music in the opinion of either musicians or laymen.

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